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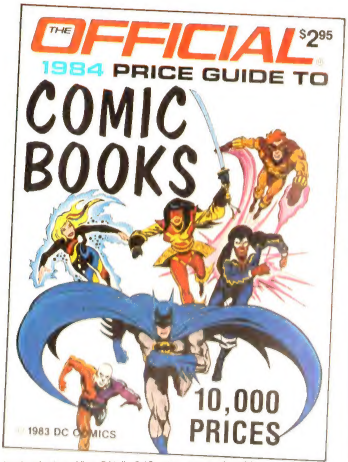

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Number 2

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The cover illustration of Wolverine, Colossus, and a Sentinel are © 1983 by Marvel Comics Group.

Comics Collector is published at Iola, Wisconsin, by Krause Publications, Inc.; Chester L. Krause, president and Clifford Mishler, executive vice president. Editorial, advertising, and circulation offices at 700 East State Street, Iola, Wisconsin 54990. Phone (715) 445-2214.

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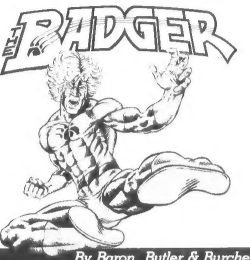

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Editorial

It's good to be back — even though we haven't been here before.

We're Don and Maggie Thompson, and we've been editing for Krause Publications since the beginning of the year. But we haven't edited **Comics Collector**. Until now.

We were hired to edit **The Comics Buyer's Guide** and **Movie Collector's World** (and if you'd like to see either or both of them, just drop us a postcard and ask for a free sample of either or both). It was only after we came to work that we were shown mock-ups of **Comics Collector.**

We looked over **CC** material as it came in and made occasional suggestions to the people putting **CC** together. But we didn't edit it.

And I was a test issue.

It was done because Kable News said it would like to distribute the title to newsstands. So #1 was done and sent for distribution — and Krause Publications waited to learn what the sales results would be.

Sales results turned out to be favorable. **CC** sold well, and the decision was made to continue the publication (after the hiatus of waiting for sales results).

However, there were some problems to be solved. A major problem was that of operating a publication with an editorial staff in Connecticut and a production staff in Wisconsin. In one case, color descriptions for page productions had to be made by telephone — which (as you can imagine) led to difficulties.

The devoted job done by Editors Neil Hansen and Richard Maurizio had helped to produce #1 — but the job really needed to be brought "in house."

So it was that the start of the July Fourth weekend saw us being assigned the job of editing yet another Krause Publication, while we were still in the midst of getting **CBG** and **MCW** to a satisfactory point.

We've been extremely lucky in the process. Hansen, Maurizio, and Alex Malloy — founders of CC — were extremely helpful in guiding our progress.

Moreover, Robert Greenberger helped us enormously. The editor of the late-lamented Comics Scene offered to forward to us articles that were to have appeared in that publication — and put us in touch with still more potential contributors.

In fact, **Comics Collector** owes its existence to the full spectrum of people who love and study and collect comic art in all its forms. And we're grateful to every one of them.

And to you, who are reading the second of what we all hope will be a steady stream of issues of this newsstand publication devoted to the art form we all love.

See you in three months?

* * *

Profuse thanks are due to a number of people besides Neil Hansen and Richard Maurizio — and Alex Malloy, who continues to provide the material for **CC's** DC/Marvel/Independent price guide.

We thank the kind souls at all comics companies, who are continuing to help us bring you information about their work. (We have a special tip of the hat to Marvel's Peter David, who supplied extensive X-Men material — and to Archie's Robin Snyder, who sent present-day equivalents of Golden Age Blue Ribbon work.)

We are especially grateful to Robert M. Overstreet, whose text The Comic Book Price Guide is used by collectors around the country. With great kindness he has permitted us to run excerpts from his 13th edition in **CC**. You'll find these excerpts at the end of articles discussing Golden Age material you might like to collect. His help was deeply appreciated.

Don + Maggie

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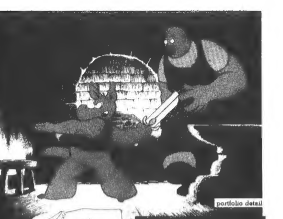

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Letters

Your premiere issue was great! Being a comic collector and cartoonist (who collects comic strips) your magazine is a welcome addition to my studio library.

Enclosed are a couple of cartoons that show my appreciation for your magazine.

If I can be of service to your publication please contact me.

Leonard Bruce
278-A Tinkerhill Cove
Jackson, TN 38301

* * *

In your Vol. 1 #1 issue, in the Price Guide section, is it true or a typo misprint about DC's *Captain Carrot* #1 valued at $41.50? Please let me know.

Mike Frank
P.O. Box 695
San Anselmo, CA 94960

* * *

[That was a misprint. We have made very extensive corrections in the Price Guide for this second issue. We would appreciate it if anyone who finds an error would drop us a line about it so we can be even more correct in the third issue.]

I'd like to offer a few comments (which may be leavened with a few sacks of salt) in resonse to the direct-mail circulation-builder Krause recently mailed to me.

First, the "Be the first collector in your area to have the premiere issue . . ." approach in the letter *did* provide a chuckle (conjuring up images of, "be the first kid on your block to have a Mattel plastic submachine gun"), but I'm not sure how effective it will be unless there is something inherently collectible about your first issue.

I would hope that Krause has performed more than cursory market research before launching this publication. I have doubts that a newsstand magazine geared toward the comics collector can effectively compete against others unless it is positioned differently. *Comics Scene* appears to have solid support as a general interest comics magazine, while *Amazing Heroes* has carved a niche for itself by offering more detail (such as its well-researched index features).

Wandering through the contents summary of the *Comics Collector* (as provided in the aforementioned sales letter), in a more-or-less blow-by-blow fashion:

"Superman Evolution" — Nice idea. I can recall a few similar articles tracing changes in the character over a period of years, but none that have taken the 45-year-span approach;

"Movie Tie-ins" — Maybe necessary, but no real selling point; several other publications already are mining this claim;

"The Scene of Kelly Green" — Provides a good draw for comic-strip collectors (yours truly, included); reminiscent of the type of thing *Cartoonist Profiles* does so well;

"X-Men Revolution" — What, again? Anyone who doesn't know by now that the New X-Men rejuvenated comics doesn't read comics;

"Red Circle/Mighty Crusaders" — Didn't I already read this in *Amazing Heroes*?

"Superman Interviews" — If the interviews are revealing — e.g., do not merely ask the obvious questions (How did you get involved with . . . What kind of pen do you use?), this could be great;

'Price Guide" — If this reflects price trends accurately (taking into account some regional differences, grading, etc.), this could be the best selling point of the magazine.

"Rounding out this exciting issue . . ." — Nothing new. When one buys dozens or even hundreds of comics a month, who wants to see photos of them? Who's drawing the Superman cover?

I would like to see *Comics Collector* become a publication that features *different* aspects of the hobby/industry — somewhat off-the-wall features (such as I proposed); how do the "majors" view the up-and-coming "independents"; is there a ceiling on the total number of copies collectors will buy; reactions of fans to plot developments, new books, etc.; with the failure of *Team America* why is Marvel pursuing such an obvious loser as *U.S. 1*? (Check with the dealers; it's either gathering dust or headed for the shredder.) What wars are the "most popular" in comics (*Sgt. Fury* is long gone; *Weird War* just bit the dust; but *Sgt. Rock* still seems strong. . . Why?).

While most comic book consumers (as opposed to serious collectors) spring from one hot trend to another (witness the rapid climb and decline of *Legion of Super-Heroes* popularity), I believe there is a market for occasional quasi-academic articles on comics and their creators, such as those written (sometimes) by Don and Maggie Thompson. Sociology may not sell; but an article on the sociological implications of the extended-family might, providing it addressed the *Justice League of America, Teen Titans, X-Men*, etc.

Bruce Scott
2401 W. Marston Dr.
Anchorage, AK 99503

* * *

I just want to say that the first isue of *Comics Collector* was an absolute smmaasssshhhhh!!!!!

Alvin Walker
1308 North Mangum St.
Durham, NC 27701

* * *

I was quite excited on perusing the first issue of *Comics Collector* at a local comics specialty shop. The topics of the individual articles promised much entertainment and stimulation of thought. Having read the contents, however, I am left with a feeling of disappointment. My explanation and critique follows.

The problem with "The Mini Series Market" is simply that it defeated my expectations. I looked forward to an article explaining the phenomenon of the mini-series, the change in market conditions (i.e., Direct Sales and the fan market) which contributed to its success, a brief rundown of those series already published and how they shed new light upon the character(s) involved, or simply treated them in a significantly different fashion. Alas, the focus of the article is upon their value as a collectible. OK — my fault, not yours.

The profile of Curt Swan and Dick Giordano is poor. It is too short and in its brief length asks the wrong questions, or perhaps the fault is in the editing of the answers. Responses are lacking in information and present their subjects poorly. For instance, the article relates that Swan feels not all writers properly consider the artist, but I am no more enlightened by his response than I

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was before. Swan has no idea how he keeps a fresh look to the character, nor even if he does so. I have absolutely no idea what he means by "intimidating pencils." Swan has absolutely no thoughts on Superman's appeal, and I find it simply amazing that the artist considers the incredibly stiff, static, overweight Superman of Wayne Boring superior to his own. I felt the same feelings of disappointment after hearing Gene Colan speak at a convention, and I realized that he hadn't any idea of what had been going on in the strip he was illustrating (*Batman/Detective*). Part of the job of a written profile, however, is to present the subject in the best possible light. Dick Giordano comes off much better, but the profile was still much too brief to provide any useful kind of information.

I am not interested in the subject matter of "The Greatest Comic Strip Studio of All Time," but the article is one of the best in the magazine; well researched and clearly written.

While I agree with Robert Sodaro's opinion on the value of the Captain Marvel Graphic Novel, I find his "Death of A Hero" to be vapid, empty, irrelevant, and too highly personal to be any value whatsover. Of course, most of us would prefer to die peacefully of old age, surrounded by loved ones, but this is not how the Captain departed this world. Mar-Vell died of a slow, painful, wasting disease, with a tube running up his nose. What sane man would not prefer a warrior's heroic death in battle to the scene at the end of this novel? Sodaro never explains how Kubler-Ross' five stages apply to Mar-Vell. Don't tell me they do, *show* me. Also, the good Captain's death was well advertised, and at no time during my reading did it occur to me that Starlin might pull a *deus-ex-machina* that Marvel might live. Sodaro's statement of the research done into the human "need" for death sounds like something he vaguely remembered three years after hearing it third hand. This is an important statement, new to me as I'm sure to most people. Where is the footnote giving the writer's source?

Mar-Vell deserves a better eulogy.

Derek Bishop's article on the "Return of the Mighty Crusaders" is excellent, a model of what this kind of short article should be. I now know when the MLJ characters were originally created, when they were resurrected and by whom, and how this revival is planned to differ from their previous incarnations.

"The Superman Evolution" is extremely superficial. Many more changes were introduced during The Man of Steel's 30-odd years than are mentioned. The writer did not even discuss in depth the changes which he did mention. The creation of green kryptonite, for example, was directly attribut-

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able)to Superman's growing invincibility. Some kind of Achilles' heel was desperately needed to counteract his incredible superpowers. (I mean, superventriloquism? Come on!) Indeed, the book became so stagnant, so loaded down with convention and cliche, so burdened by the growing paraphernalia of the Superman family (Beppo, the supermonkey?!!!) that the invention of the imaginary story was necessary.

"The X-Men Revolution" is the first truly successful article in the magazine. It attempts to accomplish something which has not been done thus far, not even in the two volumes of *The X-Men Companion*. It lists in chronological order the history of the X-Men. This is particularly interesting with regard to Professor Xavier, as our knowledge of his background has been greatly expanded by the new X-Men series. This is true of Cyclops as well, though to a lesser degree. My sole complaint is the article's brevity. Greater length would have allowed more room to develop its topic. Still, bravos are due all round.

The chief purpose of an article about an unusual item such as Kelly Green should be to generate interest in the strip. In this, I am afraid it fails dismally. The background information on Kelly's genesis and the many technical details about its creation are tedious and uninteresting.

"Let's Go Collecting!" is both welcome and informative. In fact, more technical details on the process of creating a page of comic art would not have been out of place here: When are the inks added to the pencils; the transference of the script by the letterer onto the page; who makes notes for the colorer; et cetera. I have seen pages with pencils only, with pencils and inks only, and a fully complete, lettered pages.

"Four for $1" brought back memories of my comic collecting as a kid, before it became big business. At that time, it was not at all uncommon to run across half a dozen or more hucksters at a convention, probably fans selling their private collection, offering their comics at four for a dollar. Nor were these comics in "less than perfect" condition, but rather near-mint *Journey into Mystery* starring Thor, *Captain America*, *Iron Man*, *Tales of Suspense*, *The Silver Surfer*, and many other comparable titles. Unfortunately, today it seems that the only people selling comics are businessmen. Witness the large number of dealers who accept credit cards as proof of this.

"Thunder Agents" is a good, short introduction whose only severe flaw is again its brevity. A short history of their first series would have been quite useful to those of us who never followed the book on its first time around. How did the Thunder Squad differ from the Thunder Agents? Who served as head of the organization? What was the book about? How did they differ from other super groups? These are only some of the nagging questions I am left with.

The Photo Grading Guide is useful and unique. The existence of the Overstreet Price Guide, however, makes your price guide superfluous, especially as Bob Overstreet now publishes an Update as well. Your price guide is also obviously incomplete. On the other hand, if *Comics Collector* is primarily aimed at the younger reader who perhaps has less money to spend on older comics or even on the Overstreet Price Guide, then this section may still fulfill a need.

That about wraps it up. Pardon the length of this letter, but I would not have expended this much time and energy if I did not believe in the potential inherent in *Comics Collector*. Should my comments receive your thoughtful consideration, this letter will have fulfilled its purpose. Looking forward to the second issue, I wish you the best of success.

Lon Levy
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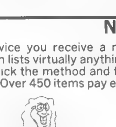

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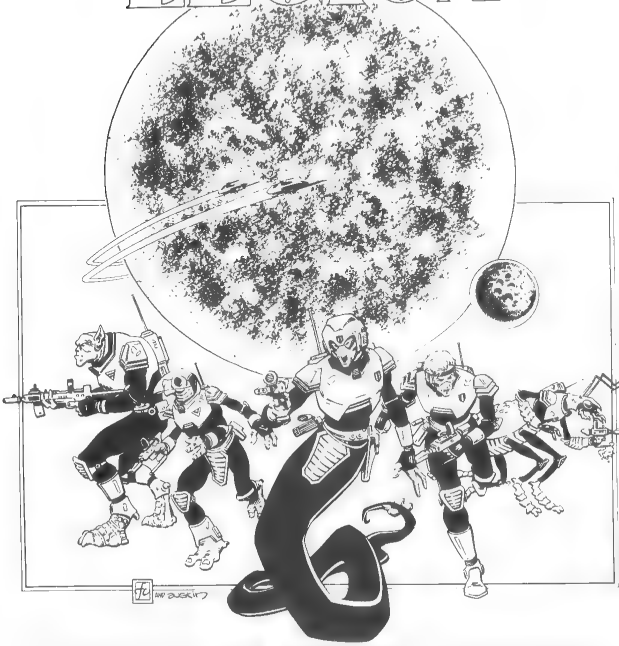

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MS. TREE'S CREATORS

Interview with Max Collins and Terry Beatty

By Ed Gorman

Max Collins and Terry Beatty are in every sense a team. One starts a sentence, the other finishes it. One takes the serious role (Dean Martin to Jerry Lewis; Stan Laurel to Oliver Hardy) while the other takes the clown part; then they switch. They laugh simultaneously, and when one gets mad at mention of somebody or some event, the other gets just as mad.

All this is taking place on a steamy July afternoon in Muacatine, Iowa. We are sitting in a comforable home that overlooks the Mississippi River, a corner of which can be seen from the window across from me. But I should make more of the home itself: The walls are ***filled*** *with original comic strip art, all of which is reverently framed, much of which is virtually priceless. There is a sense of a museum here — the first editions, Collins' mystery novels in all their translated editions, memorabilia spanning films, records, literature — a sense that fades when the Collins' sparkling new son Nathan decides to participate in the interview. (Hi, Nate.)*

As the interview begins, Collins, the more naturally gregarious of the two, talks the first several minutes. His years as a rock musician — showman — are apparent here. He handles himself well, pacing each anecdote and insight the way a stage comic does. He is a curious mixture of show-biz and literature, an admirer of both Huntz Hall and Herman Melville.

Beatty is more elusive, at least at first. Maybe it's his earnest eyelasses. Clark Kent castoffs. Whatever, there is a professional air about him which makes the tone of his sudden laughter surprising. A hard, hearty laugh, after which he loosens up considerably.

We talk:

Comics Collector: Where did the idea for Ms. Tree originate?

Collins: I developed a comic strip for Field Enterprises called *Heaven and Heller* above a private eye in the 1930s. The premise called for the PI's secretary, Heaven, to get killed in the early months of the strip. It was to be a well-orchestrated shock. Ms. Tree is essentially the reversal of that situation. The secretary lives and the P.I. dies.

The notion also derives from the cli-

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che about the P.I.'s secretary always being his unrequited love. The secretary is always madly in love with the P.I. who promises to marry her but never does. Except I think it actually did happen in the Mike Shayne novels. Anyway, we decided to let the secretary marry the P.I., only he's killed on their wedding night.

CC: Ms. Tree seems to be more serious than other female comic characters. How did she evolve?

Collins: Well, the character developed into something much more serious than we had originally intended. In the first few chapters, the writing style was pulpier and broader, and the art style was "cartoonier." We started out doing a TV show and it turned into a film. We just got carried away with it.

But Ms. Tree was always designed to be a more serious character than Honey West. If she has a parallel, it's Modesty Blaise, who grew out of James Bond, I think. But even Modesty Blaise disturbs us a bit. I love the character and the strip, it's superb, but Modesty Blaise was a larger-than-life figure, much more so than Ms. Tree. Modesty Blaise always seemed to me to be a little too butch and too talented. It was never enough for her to be as good as James Bond, she had to be better. There always seems to be an overcompensation for female heroes — the implication being an unconsciously sexist one. So we decided from the word go, that Ms. Tree would not know karate. She has a gun. Like Mike Hammer, she'd probably kick a guy in the groin.

Beatty: She's occasionally going to get punched out and be left unconscious in a heap.

Collins: And, occasionally, she's going to be wrong. A lot of the current story is generating toward her eventual nervous breakdown. This woman is essentially on a collision course with herself.

Beatty: We don't see Ms. Tree at this point as a role model.

Collins: She's a woman obsessed. And we are playing that obsession out. We occasionally get letters from 10-or-11-year-old girls and we are delighted that they like the comic book but we're a little disturbed that they want to be Ms. Tree when they grow up. Until she has worked out the traumas where the loss of her husband is concerned, this is hardly anybody for your little girl to want to grow up to be.

Ms. Tree ™ & © 1983 by Max Collins and Terry Beatty

Ms. Tree ™ & © 1983 by Max Collins and Terry Beatty

CC: Do you feel personally "involved" with Ms. Tree?

Collins: We're very protective of her. We never play games with her. She may be in a bikini but the drawing is not based on a *Playboy* photograph. I frankly think doing cheesecake shows a lack of respect for the character. There's a kind of adolescent, pimply mentality behind that, that makes me uncomfortable.

Beatty: We have primarily an adult audience so we could do some nude scenes if we wanted to. But I can't bring myself to draw her naked. It'd be like drawing my sister naked, if I had one. It's kind of like I'm saying, "You're not going to get a look at her, guys."

CC: Let's talk about the art. Ms. Tree appears to be as physically strong as

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Marvel Fanfare
Marvel Tales
Marvel Team-Up
Micronauts
Moon Knight
New Mutants
Official Handbook of the Marvel Universe
Peter Parker
Powerman & Iron Fist
Rom
Star Wars
The Thing
Thor
U.S. 1
What If ?
X-Men
Any Limited Series
Any One-shot
Any Marvel #1
Any Marvel #1 (No reprints)
All Marvel Annuals
Any "Baxter" reprints
Selected Marvel Annuals

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Dreadstar
... Any Epic #1

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... Epic Illustrated
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... Savage Sword

DC COMICS
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Arion
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Ronin (Frank Miller)
Saga of Swamp Thing
... Sgt. Rock
Superboy
Supergirl
Superman
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... Warlord

DC COMICS
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... World's Finest
Zero Man
Adventure Digest
Best of DC Digest
Any DC #1
Any DC #1 (No reprints)
Any DC Mini-series
... Any DC Mini-series
All DC Annuals
Selected DC Annuals
... Any DC Insert Comic
Any DC One-shot
... Any DC Graphic Novel

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... E-Man
Mars
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Warp Special
Any First Comics #1

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Beirs Wrightson (Master of the Macabre)
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Elric of Melnibone
Geiss, the Wanderer
Mr. Mystic
... Pacific Presents
Quest and Other Tales
... Silver Star
... Somerset Holmes
Twisted Tales
World of Wood
Any Pacific One-shot
Any Pacific #1

RED CIRCLE
Black Hood
Blue Ribbon
... Comet
Fly

RED CIRCLE
... Galaxia (Magazine)
Hang Man
... Jaguar
Mighty Crusaders
... Shield
Thunder Bunny
Any Red Circle #1
Any Red Circle Mini-series

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Dan Dare (Dragon's Dream)
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Charley's War
Comic Tales (color)
... Garth
Jeff Hawke
Judge Dredd
Nemesis

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American Fantasy
Cinefantastique
Cinefex
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Fangoria
Fantastic Films
... Starlog
Starlog Guidebooks

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If All

WHITMAN COMICS
If all

ALTERNATIVE COMICS
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... Badger, The (Capital Publ.)

ALTERNATIVE COMICS
Basically Strange
Cerebus
Comico Primer
Dr. Arc Tangent
... Downtime Chance
Ellipsed
First Kingdom
... Vortex
Gates of Eden (Fantacco)
... Grendel (Comico)
... Hall of Fame (John C. Publ.)
... Hembeck (Fantacco)
Hugo
... Journey (A. Vanaheim)
Justice Machine (Noble)
Ken Pierce Reprint Series
Love & Rockets
Masterworks Series
... Nexus the Horse (A. Vanaheim)
Nemo (Classic Comics Library)
Nexus (Capital Pubs.)
Pogo: The Okeefenokee Star
Skrog (Comico)
Slaughterman (Comico)
Southern Knights (Formerly, The Crusaders)
... Spirit (Kitzgig)
Star Fighters
Star Rider & The Prace Machine
Steve Canyon (Kitzgig)
Survivors Spectrum)
Swords of Cerebus
Thunder Agents (John C. Publ.)
Voyages (Nautilus Dreams)
Whisper (Capital Publ.)

ECLIPSE COMICS
Alien Ace
Destroyer Duck
Dreamers
Eclipse
**Hall of Fame Series

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John Law (W. Eisner)
Ms. Tree
... Saline
Scorpio Rose
Any Eclipse #1

AMERICOMICS
Americomics
Americomics Special
... Black Diamond
Bolt & Star Force 6
Fun Comics
Sentinels of Justice
Any Americomics #1

EAGLE COMICS
Judge Dredd (color)

FAN MAGAZINES
Amazing Heroes
Bondage (James Bond)
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Comic News
... Comic Reader
Comics Collector
Comics Feature
Comics Interview
Comics Journal
Comics Scene
Enterprise Incidents
Fanfare
Fantasy Chronicles
Fantasy Empire
Fantasy Explorer
Fantasy Illustrated
Fantasy Image
Fantasy Review
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anyone else — hitmen, thugs — and you seem to have developed a style that fits the copy exactly.

Beatty: I really try to work with the story that I'm given. I let the art reflect what's being told in the story. The story is low key in the *Dragnet* sense so I like to keep the art that way, too. I want to keep it cool and calm with an understatement of tension until something big comes along. *Then*, flashy layouts and pyrotechnics really mean something. I'm of the opinion that the art is there to help tell the story. I think a lot of cartoonists have this mixed up, backwards.

Collins: There is a lot of emphasis these days on the artist and not much on the writer. I think the play is the thing and the art and writing should be so intertwined as to be inseparable. This is one of the reasons why we sign the strip with an ambiguous byline. We don't want to break down who does the art and who does the writing. While I don't do any drawing on the strip, we collaborate to such a degree that there are things in the art that are my doing and there are things in the writing that are Terry's doing.

CC: What about those who say it is the art that sells the books, today?

Mr. TREE
"DEATH DO US PART"
by Max Collins and Terry Beatty
Chapter One
THE WOMAN IN THE BLACK BIKINI
Collins Beatty
I WAS ALONE ON THE BEACH. WHITE SAND. GREEN PINES

Beatty: I think if it's the art that's selling the book instead of the story there is something wrong. I think if you pick up a comic book and all you get out of it is, "Gee, what neat drawings," then the book has failed.

Collins: It's kind of like coming out of a motion picture and talking about the photography or scenery. You always know a movie has failed when it's being discussed in those terms.

It's an indication that the whole comic-book world is upside-down. I have very little good to say about the teen-age mutant comic books, but at least they are attracting their readership with the content of their stories. It's a much more positive thing than a book that just has flashy story-telling in the service of no story.

The problem is not with the superstar artists who have set trends. It's with their imitators. You get a very mediocre script and then a Frank Miller *imitator*, let's say, who does confusing layouts. I think I could show you a number of these books and defy you to tell me in what order the words and the pictures are meant to be read.

CC: You talk about *Ms. Tree* being a collaborative effort. Has this caused any problems for you?

Beatty: We've known each other for a long time, nine years, I think. We first worked together on a thing called *The Comics Page* which we put a lot of time and effort into and which ultimately failed. But we learned to work together on that and our tastes and interests are so similar that we really don't have any trouble.

We've never had any major disagreements about the direction *Ms. Tree* should go in. I remember sitting down once for breakfast before a convention and talking about the current *Ms. Tree* story and where it should go. The discussion just snowballed into a game plan for the next three years of *Ms. Tree*'s life. The strip almost creates itself.

CC: *Ms. Tree* has sort of a gritty feel to it. Who influenced that style the most?

Beatty: There have been quite a few influences. Steve Ditko was a very early influence, Wally Wood, all the EC artists and the newspaper cartoonists, Milton Caniff included. But most specifically, Johnny Craig.

Collins: We both admire Johnny Craig as a writer and an artist. He's our hero. We've received some nice letters from Craig. Nothing specific about *Ms. Tree*. Just from a guy in the business. And when Johnny Craig considers us to be in the same business as him, it's fine with us.

CC: Do you think *Ms. Tree* would be any different if you did it for DC or Marvel instead of Eclipse?

Beatty: DC and Marvel wouldn't ever publish *Ms. Tree*. For one thing, my art style is too laid-back. If you look at a book done a few years back called *How to Draw Comics the Marvel Way*, you'd see that I don't follow any of those rules. Very few of my panels, "shout" at the reader. The characters in a Marvel comic jump out at you. I don't do any of that.

Collins: You have to look *into* a Terry Beatty panel. That's the difference.

CC: What did you ever do to earn the wrath of *Comics Journal*?

Collins: Initially, I think they disliked the first chapter of *Ms. Tree* in *Eclipse Magazine*, which was certainly their right. But the reviews seemed mean-spirited and a little inaccurate to me, so I wrote them questioning their criticism, which lead to a heated exchange for about three months. Since then, they have been unduly harsh on *Ms. Tree*. In fact, *Ms. Tree* does do most of the things they profess they want comics to do and *Ms. Tree* is an example of the kind of comic book they profess to want to see exist. But, because there is a sort of an established party line there that *Ms. Tree* is bad, I think you'll see us ignored.

Beatty: I criticized their interviewing style in my late column for *The Buyer's Guide*. I said their interviews served as a place for people in the industry to badmouth others in the industry. I simply said I didn't care for that.

CC: What are each of you doing now, apart from *Ms. Tree*?

Beatty: I do a bit of advertising art from time to time. I was also hired by former *Buyer's Guide* publisher Alan Light to edit *The Record Spinner*, a twice-a-month record collector's magazine, which folded after one issue. That took up a good amount of my time. It's one of the reasons, in addition to *Ms. Tree* going monthly, that I'm using an assistant, Gary Kato, on the comic book.

Collins: I'm still writing the *Dick Tracy* strip, which I've been doing since 1977. I first wrote it in collaboration with Rick Fletcher, who passed away not long ago. My current artist is Dick Locher, former Chester Gould assistant and recent Pulitzer Prize winner. I've also been writing mystery novels for the past 10 years.

Currently, I'm doing a series of hardcovers for Walker about a character called Mallory [*The Baby Blue Rip-Off* and *No Cure for Death*] and I've written *True Detective*, a novel about Nathan Heller, a P.I. in 1933 Chicago, to be published in November by St. Martin's. Also, Terry and I are still doing the *Mike Mist* strip.

CC: If you could change anything or be doing something else, what would it be?

Beatty: The only thing I can think of is that I'd like to do more work in the humor area of cartooning. George Kochell and I are collaborating on a short piece which is a funny-animal detective satire called "Mike Hamster," for the *Cerebus* comic book. But that's just one story. Initially, I thought I was going to be a humor cartoonist.

Collins: If I could change anything, I'd like to have all my books still be in print. I think I've done a lot of good work over the last 10 years and I don't think it's been noticed to the degree it warrants. I would also like to see our comic work better recognized. I think that what Terry and I are doing in *Ms.*

YOU SEEM PREOCCUPIED.
GETTING SHOT AT CAN DO THAT TO YOU.
I'M AT A DEAD-END. THE INVESTIGATION'S GONE COLD —
Ms. Tree ® 1985 by Max Collins and Terry Beatty

Tree, if we were doing the equivalent in the super hero field, we would probably be superstars right now. If that seems arrogant, I apologize.

CC: Do you think your books have been overlooked in the mystery field?

Collins: They haven't been overlooked exactly, but remember: the first batch of them were paperbacks, which makes getting reviewed tough. I've had some bad breaks — editors leaving, publishers folding. On the other hand, I've had some wonderful breaks. Landing *Dick Tracy* was a major break. Selling three hardcover novels this year was a wonderful break.

Now that I'm in hardcover, I think my work may be taken more seriously. But I do resent in a weird way that the critical praise that's being lavished on my hardcovers was denied my paperbacks, simply because they *were* paperbacks.

I'd like to find a way to get *Ms. Tree* in front of the mystery audience. I really feel the mystery readers would get a kick out of *Ms. Tree*, because it's very straight, traditional detective story material.

CC: Do you really think kids can be influenced in a positive way today by comic books?

Collins: If they find the classic stuff. And they find *Ms. Tree*, *E-Man*, and a few other good things being done today. The thing that scares me about the young comic readers is their lack of a sense of history.

Beatty: That bothers me, too. I remember seeing a letter in some comic fanzine saying, "What's this article about *Terry and the Pirates*? That was 20 years before I was born. I don't care

about that." Well, that was 20 years before *I* was born too, but it's still one of the greatest comic strips ever done.

When I was a kid reading comics I would flip when I came across a reprint of a Thirties strip. It showed me the early works of artists I admired and the works of artists I'd never heard of.

Collins: Let me put it this way. Anyone who is a George Perez fan and hasn't sought out Jack Kirby, shame on you. Anyone who is a John Byrne fan and hasn't sought out Steve Ditko, shame on you. And Perez and Byrne would be the first to agree with me, I think. The day someone who likes my books comes up to me and says something nasty about Mickey Spillane is the day that person's going to get a surprise.

But to get back to your question, I do think that comic books can have a good effect on the reading habits of young people.

Beatty: I know my interest in reading started with comics. And I've read a lot of books. So I don't subscribe to the theory that reading comic books keeps kids from reading "real" books. I think I will *lead them* to reading other books.

CC: If you had to address a sixth grade class and tell them what they might gain from reading the best comics, what would you tell them?

Collins: I don't think that what you get from, say, Charles Dickens, is so different from what you get from E.C. Segar's *Popeye* or what you get from Ernest Hemingway is so different than what you get from Milton Caniff. Dashiell Hammett wrote comics; Mickey Spillane wrote comics; Ring Lardner, too. And fine artists like Lionel Feininger and Everett Raymond Kinstler drew 'em.

Beatty: I think I'd tell they would stand to gain the same things from the best comics that they stand to gain from reading the best novels or taking a look at the best paintings — in some cases enlightenment, in some cases a wonderful emotional experience, and in all cases, a heck of a good time.

THE MLJ STORY PART I

By Ron Goulart

Earlier this year, the Archie Comics folks again resurrected some of their old-time superheroes and costumed crimefighters. By way of their Red Circle line of comic books you can once again follow the adventures of Steel Sterling, The Shield, The Black Hood, Mr. Justice, and several other heroic chaps who first set up shop 40 and more years ago. I got a kick out of seeing some of my boyhood idols cavorting again and I wish Red Circle well.

The only trouble is, for someone like me who grew up following these fellows in their original Golden Age incarnations, these latter-day Mighty Crusaders are too slick and sensible. I miss those old illogicial, sometimes outright wacky, heroes of my youth. I miss, too, the second-banana good guys — such as Mr. Satan, Ty-Gor, The Firefly, Captain Valor, etc. — who probably won't even get revived this time around. And I miss the eclectic look of the magazines of that long ago and more innocent age.

Let me, in the following pages, show you what I mean.

When these particular heroes first came forth, Archie hadn't even been born and the publishers called themselves MLJ Magazines, Inc. Less formal than MGM, the company took its title from the first name initials of its proprietors. They were Morris Coyne, Louis Silberkleit and John Goldwater and they entered the fast-growing funny-book field late in 1939. The artwork and scripts for the earliest issues of the new titles were provided by the sweat shop run by Harry "A" Chesler. While some gifted people worked for the enterprising Chesler, it doesn't look as though he sent in his first team to produce material for Morris, Louis, and John.

The MLJ line got off to a rather shaky start with the launching of *Blue Ribbon Comics*. The first issue had a November cover date and its star was not a superhero but a dog. Rang-A-Tang, billed as The Wonder Dog, was right there on the cover acting courageous and his six-page adventure started off the issue. Rin Tin Tin, who'd made his movie debut way back in the silent days of 1916, was undoubtedly the inspiration for this less-than-scintillating feature. Most of the other strips, such as *Dan Hastings*, *Buck Stacey* and *Burk of the Briney*, weren't much snappier. Science-fiction hero Hastings wasn't even brand new, having already done his stuff in *Star Comics* as early as two years before.

I SWEAR COMMISSIONER, SOUNDS CRAZY BUT EVERY WORD IS TRUE
JUST WHERE IS THIS THING NOW?
I'M HAPPY TO KNOW WHERE THE NEST IS NOW!
LIEUTENANT... TAKE SAMUELS AND JAY TO THE CONEY WITNESS AND BRING BACK ANY SUSPICIOUS LOOKING CHARACTERS YOU SEE TO THE STATION!
AND SEND THE MEAT PACKERS BACK TO CLEAN UP THIS MESS!
COMMISSIONER!
MR JUSTICE!
I'M GLAD YOU'RE OK! ALL RIGHT MONSTER, I'VE HAD ENOUGH OF YOU! PREPARE TO MEET YOUR MAKER!
BLAST IT, YOU SPOOK! HOW DAY I GOING EVER TO GET OUT OF THIS WITH NO GUN OR ONE HUNDRED MEN AND HUNDRED MEN AND ALL SHOOT RUNNING LOOSE, TAKING THE LAW INTO HIS OWN MURDEROUS HANDS?
I AM SOLELY INTERESTED IN JUSTICE!
YOU... HAS GOOD'S ARCHAEOLOGY, COMMISSIONER?
COMMISS ONER BURKE IS DISTRAUGHT THE DAUGHTER HAS BEEN MISSING FOR NEARLY THREE MONTHS
IF ONLY I COULD HELP HIM FIND HER... BUT MY DUTIES ARE MANIFOLD! CRIES FROM MARKET SELT SO INEXPLICABLY WEIRD!
EITHER SOMETHING IS DREAMING MY LIFE FORCE OR MY TIME WITHIN THE MATERIAL WORLD IS AT LONG LAST COMING TO AN END!
© 1983 by Archie Comics Publications

Mr. Justice reappeared in 1983 in the new ***Blue Ribbon Comics****.*

About the only bright spot in the issue was *Crime on the Run*, a lively, *Gang Busters* sort of feature turned out by a young fellow named Jack Cole, later famed for creating *Plastic Man*. Although he favored big-foot gag cartooning, Cole was already developing an effective adventure style. He also, unlike most of the Chesler colleagues he shared the magazine with, understood that comic books were different from newspaper strips and pulp magazines. Cole's page layouts and his staging of scenes take advantage of the format.

Blue Ribbon's first superhero arrived in the second issue. He wore a green costume, green cowl with wings over the ears, and a scarlet cape. His name was Bob Phantom. That doesn't seem to be too striking a name for a chap who fancies himself "the Scourge of the Under-

The Cost of Collecting:

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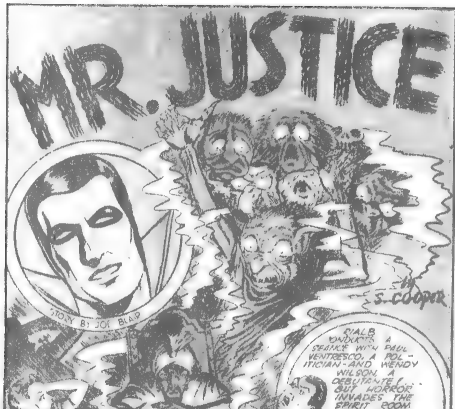
BLUE RIBBON COMICS (Mystery Comics No 9-18)
Nov. 1939 No 22, March 1942
MLJ Magazines

1 Dan Hastings, Ricky the Amazing Boy, Rang A-Tang the Wonder Dog begin, Little Nemo app (not by W. McCay) Jack Cole a	180 00	150 00	300 00
2-Bob Phantom, Silver Fox (both in No 3), Rang-A-Tang Club & Cpt Collins begin Jack Cole a	17 00	50 00	100 00
3	12 00	35 00	75 00
4-Joe Strong, The Green Falcon & Hercules begin, origin & 1st app The Fox & Ty-Gor, Son of the Tiger	11 00	32 00	65 00
5-8 B-Last Hercules	8 00	24 00	48 00
9-(Scarce)-Origin & 1st app Mr Justice	50 00	150 00	300 00
10-12 12-Last Doc Strong	22 00	65 00	130 00
13-Intlernio, The Flame Brazther begins, ends No 18	22 00	65 00	130 00
14,15,17,18 15 Last Green Falcon	20 00	55 00	110 00
16-Origin & 1st app Captain Flag	45 00	125 00	250 00
19-22 20-Last Ty-Gor 22-Origin Mr Justice retold	15 00	45 00	90 00


MR. JUSTICE
STORY BY JOE BLAIR
S. COOPER
DIALS SWINGS A SEANCE WITH PAUL VENTRILOQUIST MEDIUM AND WIDOW WILSON... A GRISLY HORROR INVADES THE SEANCE ROOM AND DEATH TAKES THE CRYSTAL BALL... THUS MR. JUSTICE ENCOUNTERS THE WEIRDEST ENEMIES OF HIS CAREER!
© 1985 Archie Comics

world." A crimebuster with a first name is just too folksy to be formidable. You probably wouldn't be frightened by Bill Batman or Fred Superman either. Actually, Bob seems to have come by his name because the Chesler shop had it left over from an earlier character. Another Bob Phantom, a moustached magician in this case, had appeared way back in the first issue of the aforementioned *Star Comics* (February 1937) and then vanished. This new Bob P., drawn by Irving Novick, stuck around for two issues and then defected to *Top Notch Comics*.

Charles Biro, like Cole an artist-writer who'd leave his mark on comics (he later created Crimebuster, Airboy, and the original Daredevil), also showed up in that second issue. His *Scoop Cody*, dealing with an ace reporter, expired after two go-rounds, but *Corporal Collins*, about a "two-fisted American in the French infantry," fared somewhat better. In fact, for a short time the red-headed Jimmy Cagney-type soldier was the star of the faltering magazine.

The third issue was much the same as the two preceding. But the fourth, which didn't hit the stands until five long months later (cover-dated June 1940), was a great leap forward. Coming to their senses just in time, MLJ had dumped Chesler and hired some of his better people away from him.

"Thrill to these smashing NEW features," proclaimed ads in the other MLJ titles (there were three more by now — *Top Notch*, *Pep* and *Zip*). Gone were Scoop Cody, Buck Stacey, Dan Hastings, and their ilk, replaced by Hercules, The Fox, The Green Falcon, Ty-Gor, and Doc Strong. Showcased on the cover of #4 was the feisty Corporal Collins, blazing away with a machine-gun pistol in one hand and tossing a grenade with the other. In the midst of all this excitement you could almost overlook the fact that *Blue Ribbon* still didn't have a first-rate superhero on the staff.

The closest thing was Hercules, written by Joe Blair and drawn by Elmer Wexler. For this one, Blair went all the way back to Greek mythology. "Hercules, strongest man in all history, earned a place on Mt. Olympus by wiping out the evils of ancient Greece. Now Zeus has ordered him back to Earth to rid the modern world of wars, gangsters and racketeers!!" The gimmick here, somewhat highbrow for a lowly comic book, was that Herc would tackle modern equivalents of the original 12 Labors of Hercules. Unfortunately, he only got as far as the fifth before he was dropped from the line-up.

The Fox was a costumed crime fighter, but he didn't have a super power to his name. In everyday life, he is Paul Patton, "former all-around athlete at Penn State," who is now working as a newspaper photographer. Written by the ubiquitous Blair, the strip was drawn initially by Irwin Hasen. Younger readers, who are familiar only with Hasen's newspaper strip *Dondi*, may find it hard to believe he once turned out effective comic-book adventure stuff. He did, though, and The Fox benefitted from his loose, quirky style. Like Cole, Hasen thought in terms of the comic book page and his layouts explored possibilities overlooked by some of his stodgier contemporaries. His only problem was with The Fox's

Ty-GOR
SON OF THE TIGER
TYRONE GORMAN CAPTURED WHEN A BABY, BY SAVAGE MALAYS AS A SACRIFICE TO THE TIGERS, WAS RAISED BY A TIGRESS AS HER OWN CUB.... THE ONLY WORDS HE KNOWS ARE THE FIRST SYLLABLES OF HIS FIRST AND LAST NAME....
ONE MORNING WHILE TYGOR AND MAMA WRESTLE PLAYFULLY...
THE ORGANIZED DYAK TRIBESMEN APPROACH
© 1984 Archie Comics

jet-black costume. It took Hasen a couple of issues to realize a hero's costume is a fantasy thing that doesn't have wrinkles or baggy knees.

Despite his name, The Green Falcon was not a super guy but a green-clad knight who hung out in the days of Richard the Lion Hearted and behaved in the Robin Hood manner. Doc Strong was a science-fiction feature and Doc himself was a famous scientist who went around stripped to the waist and wearing the trousers from one of his old business suits. It was set one hundred years in the future when "more than half the world has been wiped out, and cities lie in crumbling ruins and then a new menace arises, a vast barbaric horde from some forgotten corner of Asia descends on a trembling world."

The comic books of The Golden Age provided work for unemployed artists from other areas, including newspaper strips. *Ty-Gor*, about an orphaned lad raised by tigers in the Malay jungles, was drawn by one such. George Storm had done a successful strip, *Bobby Thatcher*, until 1937 and then retired to try his hand at being a gentleman farmer in Oklahoma. By 1939 he was ready to get back into cartooning and he returned to New York. We'll have more to say about him when we get to his better-known MLJ creation, The Hangman.

Finally, in issue #9 (February 1941), *Blue Ribbon Comics* signed on somebody who could pass as a superhero. His only flaw was that, like The Spectre over at DC, he was dead. Mr. Justice, created by the busy Joe Blair and artist Sam Cooper, was actually the spirit of Prince James, heir to the throne of England and murdered "exactly 200 years ago . . . but the legend has it his spirit arose from his body and strangled the men who murdered him." Cooper's notions of what life in 18th Century England was like are quite interesting and he draws the prince and his murderers wearing armor and chain mail. At any rate, the historic castle where the deed was done is, in 1941, "torn down and carted away, stone by stone . . . loaded aboard a ship and sent on its journey to America." We can assume Blair got his inspiration for this part of the plot from the movie *The Ghost Goes West*. Enroute to America the castle-laden ship is torpedoed by a Nazi sub and this somehow liberates the spirit of Prince James. "Free! I'm free!" he exclaims as his soul soars upward from the sinking wreckage, decked out in cape and tights.

Like The Spectre, Mr. Justice has pupil-less Little-Orphan-Annie eyes when he's in his evil-combatting mode. Off-duty he assumes "the form of a mortal man" and goes around as a handsome blond fellow in a business suit.

During his relatively brief career, Mr. Justice, sometimes referred to as The Royal Wraith, combatted such villains as Rialb (Blair spelled backwards), a mystic who summoned up "demoniacal monsters" to do his bidding; Zarro the Zombie Master, a green-skinned voodoo man; a crazed doctor who brought executed criminals back to life; a green fellow named Ribo who possessed "the most hideous organ of sight ever seen on Earth — THE EVIL EYE!!"

Some of Mr. Justice's antagonists were so awesome that The Royal Wraith couldn't quell them in a single episode and had to battle them over several issues. One such was called The Dictator. He's quite obviously Hitler, but in those months before America entered World War II, many comic book publishers were reluctant to have him appear under his real name, although it's unlikely the Fuhrer would have sued for defamation of character. The payoff is that The Dictator turns out to be Satan in more-or-less human form.

Hardly was this villain bested when up popped The Green Ghoul, a scaly chap with three bloodshot eyes. He's devoted to "committing murder and atrocity as fast as his wretched mind can conceive of new plots." Mr. Justice needed a full three months to overcome The Green Ghoul. They meet for their final showdown in "the void between the spirit world and the real world." Outpunching his rival, Justice sends him at last into the sea "to sink to the foul depths from which he sprang."

Sam Cooper rendered all this half-baked horror in a toothsome style that never missed an opportunity to be excessive. His ghouls and demons are all appropriately loathsome, their twisted, gaping mouths jam-packed with such a spiky array of fangs that feasting on anything but human flesh would have been out of the question. He never passed up a chance to depict his fiends slavering and drooling and few could draw a dagger entering an innocent heart with such explosive bloodiness.

After Mr. J came Inferno, who made his debut in #13 (June 1941). Also known as The Flame Breather, Inferno had first turned up as a villain over in *Zip Comics*. Reformed by Steel Sterling, he went straight and was rewarded with a strip of his own. His only wild talent was being able to spout flame out of his mouth.

The magazine's last hero came along three issues later and was of the super-patriot persuasion. Tom Townsend was just another drunken playboy until an enormous eagle carried him off to its mountain lair. Tom's father, "wealthy inventor of the Army's new bomb sight," had been kidnapped and tortured by a sinister villian known only as The Black Hand. A cadaverous fellow with dead-white skin, The Black Hand dressed in a hooded purple robe. He came by his name because of his right hand — "It is BLACK . . . diseased! A disease easily capable of being transmitted by penetrating the skin with my claws!" In order to make the stubborn senior Townsend talk, his son is abducted as he comes staggering out of the exclusive Crane Club. Unfortunately, The Black Hand loses his temper and strangles Tom's father. He's about to do the same thing to the young playboy, when an eagle smashes into the rundown mansion and carries Tom off in his talons.

While The Hand goes on a rampage of sabotage and ruthless crime, Tom stays in the mountains with the eagle and "develops the muscles he had allowed to degenerate." One day, after the former wastrel has shaped up sufficiently, the eagle brings him an American flag. "This is a symbol of my destiny — a destiny I vow to fulfill!" He whips up a star-spangled costume "and so Tom Townsend becomes Captain Flag!" His first target is, of course, The Black Hand. In the battle that ensues, The Hand is knocked cold and seems to perish in the fire that sweeps his hideout. "But is The Black Hand really dead? See for yourself in the next issue!"

The Hand does come back, several times. In issue #22, Captain Flag captures him once again and thwarts a piracy scheme of his. "You're going to hang, Black Hand," Flag informs him. "Since you wanted to live as a pirate you shall die as one." Sure enough, in the last frame we see The Hand, purple robe and all, dangling from a yard arm. "What adventures await Captain Flag now?" asks a caption. None is the correct answer, since this turned out to be the last issue of *Blue Ribbon*.

And this ends our first installment. Don't miss next issue, when we'll meet the man with the super-brain, a fellow who was inspired to become a hero by a luminous insect, and a super boy with the imaginative name of Roy.

THE VISUAL EXCITEMENT
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X-MEN
CHRIS CLAREMONT INTERVIEW
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X-MEN

Chris Claremont Interview Part II

By Diana Schutz

Comics Collector: Let's talk about your women, Chris. Why do you think they've been so successful? Why have you garnered this reputation as "the" writer of women in comics?

Chris Claremont: If I knew why, I would have applied that scheme to *Spider-Woman*, and the book would still be in print — or *Ms. Marvel* for that matter. Basically, when I started writing, period (let alone writing comics) back in the late Sixties, there weren't that many strong, interesting female protagonists in science fiction, much less comics. And most of the women that I knew, in my family and outside of it, were interesting, vital, passionate, self-aware, independent people. And I thought, "They're neat. If the guys in comics and science fiction are neat, why can't the women be neat, too?"

But at that time, most of the women characters were jerks — and an incredible waste of potential, in the sense that they had no status, no credibility. Jean as Marvel Girl — apologies to the beliefs of various fans notwithstanding — Marvel Girl was a wimp. The only thing that saved her in the last five issues of the original *X-Men* was Neal Adams' portrayal of her abilities. If she were still stuck doing little dotted lines, she would be a disaster.

But Jean, in her initial incarnation, was never a functioning independent character, like Cyclops. She was always there *helping* someone; in some ways she was analogous to Sue Storm.

What Dave Cockrum and I wanted to do was set Jean up all by herself and give her, in a sense, instant credibility.

The rule of thumb I use when writing a comic book character is that I write people I would like to know and that I would like to be my friends, on the assumption that — egocentric as it sounds — if they're good enough for me, they're good enough for everyone. The problem I find is that most of the women characters I get to write in their own books are last-ditch attempts to save a disaster.

FOR THE X-MEN'S NEW HEADQUARTERS, HOME
AND THEY'RE OUT FOR BLOOD!
THE GOLDILOCKS SYNDROME!
(OR: "WHO'S BEEN SLEEPING IN MY HEAD?")
Stan Lee PRESENTS THE USUAL ASSORTMENT OF CLOWNS
CHRIS CLAREMONT · PAUL SMITH · BOB WIACEK
WRITER PENCILLER INKER
YANICHKE & WEIN, COLORISTS
TOM ORZECHOWSKI, LETTERER
LOUISE JONES EDITOR
TWO EMBODIMENTS EDITOR-IN-CHIEF

CC: Why is it that most of the Marvel titles featuring women ultimately go down the tubes?

Claremont: In part, I think it's because most of the women characters were intended as spin-offs of the males. For better or for worse, the only book that has survived is *Dazzler*, and that's an independent character. But everything else is *She-Hulk*, *Ms. Marvel*, *Spider-Woman* — they've all been spin-offs of men.

If you go back to the Sixties, you've got *Night Nurse*, *The Cat*, *Shanna* — again, Shanna was a female spin-off of Ka-Zar. The Cat was a jerk — with apologies to Linda Fite and company. I don't think there yet has been a female character created with the same care and consideration and thought that goes into creating a good male character — a Spider-Man — or, even excluding those, the inspiration alone.

Wonder Woman has survived basically because Charles Moulton had a superb idea, and it was superbly executed from the beginning. He formed a fundamental archetype, and I don't think anyone since has ever done that.

And, as Trina Robbins has said, most comics about women are written by men who don't know the first thing about women in any way, shape, manner, or form. Elektra and Phoenix, sad to say,

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were probably the two characters in the last five years capable of sustaining their own books, and they self-destructed. Whether that is merely coincidence or an accident or some deep dark editorial plot to keep women downtrodden . . .

CC: So you doubt that fat, pregnant, barefoot-in-the-kitchen females who suddenly get imbued with powers could cut it in the Marvel universe?!

Claremont: I think Pudge would have a hard time! I loved reading *Pudge, Girl Blimp* — it was one of my favorite books. Lee Marrs is one of the few people I've ever seen who can draw the act of sex in a realistic and convincing and humorous manner.

But then one assumes that she's writing from experience, whereas the impression I get reading a lot of comic books is that most portrayals of interpersonal relationships are as fantasy-derived as the people who are having them. I may be wrong, but that's my impression as a fan and as a reader.

CC: OK, on to the subject of death.

Claremont: Cheerful.

CC: Assuming you've read Cat Yronwode's column (in **The Comics Buyer's Guide**) regarding your being a mass murderer, what do you have to say in your defense?

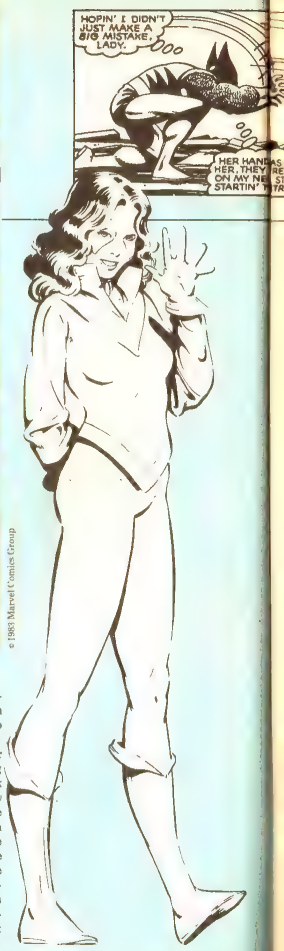
Claremont: My editor made me do it! I suppose that, in terms of *X-Men* #135, I am. Phoenix *did* kill five billion sentient souls, and, since I wrote the book, I was directly or indirectly responsible. As to whether or not that makes me any better or worse than anyone else who has ever had a character commit murder is a matter of perception. The return question would be: Is what I do in the *X-Men* any better or worse than what is regularly done in *Warlord*, for example, where people have swords and knives thrust through their eyes and get their hands chopped off on camera? Or *Omega Men*, where, I understand, babies are killed? Or the issue of *Green Lantern* where a little kid is voided into a vacuum and blows up? Which is *not*, by the way, what happens when you are voided into a vacuum.

CC: But the fact remains that you continue to perpetuate violence and death in your books. Is that standard mainstream procedure as you see it?

Claremont: Violence and death have been a staple of drama since the first murder was put on paper. Shakespeare regularly slaughters scads of people in any one of his plays — other, perhaps, than in the comedies. Even in the comedies, characters come to extremely nasty ends. I am not by any stretch of the imagination putting the work that I do on a par with Sophocles' or Euripides' or Shakespeare's. But what held true then, I think, holds true to an extent today: That the essence of drama is conflict, and that conflict is most simply expressed in the form of physical confrontation, which leads to physical violence, which on occasion leads to death — more so in comics because they are a pulp medium.

CC: As well as a *visual* medium?

Claremont: Oh, yeah. Comics fulfill both elements. We deal in archetypal myths, we deal in pulp, we deal in cheap entertainment. Now here again you have to draw another qualification, which is that I think people like Frank



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Miller and I get a bum rap that is not applied to other writers and artists, because we are at the tops of our respective fields. We do it better than most. We create as close to three-dimensional characters as I think is possible, so that when things happen to them, the audience responds, whereas they don't care about a supporting character in another book or a major character in another book. It's just one more gratuitous cipher to be cast away.

I think, in the final analysis, the determination of how it is handled and where it is placed is a matter for the individual writer and artist and editor to decide amongst themselves.

CC: Though the comic book audience is growing up, given that it is still composed to a large extent of kids, do you take that part of your readership into account in terms of death and violence?

Claremont: Cat said it herself: Her daughter Althaea doesn't like reading *X-Men* anymore. And in a sense, I think that's perhaps why we created *The New Mutants* — to do a book where those realities do not so much intrude. To do a book where kids — a younger audience — could read it and enjoy it and be scared and excited without having the fundamental pay-off of somebody suffering such an essential trauma as death. It may be that *X-Men* has developed to a point where it is not a book that appeals to the youngest audiences.

IMPOSSIBLE! YOU COULD NOT HAVE SEEN THROUGH MY DISGUISE!
I AM RAKSOR, TERRAN -- A SKRULL WARRIOR!
I AM YOUR DEATH!
A SHAPE-CHANGER!
WHERE'D YOU COME FROM, BUB?! YOU AIN'T ONE OF THE IMPERIAL GUARD!
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CC: So you *do*, first of all, take into account your readership, and as a result impose some personal guidelines in terms of your potential audience?

Claremont: I would think that the way Wolverine was handled in the *Wolverine* mini-series was not appropriate to *X-Men* itself, for example. That, when we integrated that series into *X-Men* and we had those stories that follow from it, I don't think Paul Smith's handling of it was anywhere near as graphic as Frank's. By the same token, I feel that at this point there is no one other than Frank who could do a *Wolverine* series for precisely that reason: That level of violence, that level of conflict and intensity cannot, I don't think, be maintained by anyone other than Frank that I've thus far seen.

I would point out, though, that the body count in the *Wolverine* mini-series is probably on a par with the body count developed in Archie Goodwin's "Manhunter" series. He was bumping off clones every issue — I mean, at least a half dozen a shot.

CC: But simply because everyone is doing it is no justification.

Claremont: No, what I'm saying is that no commentary was raised about "Manhunter" because, although it was a critical success, it wasn't a popular success and it was idiosyncratic. I think part of the reason people are responding to what they see in *Daredevil*, *X-Men*, and *Wolverine* is because we're so popular and we're up-front. Taking this another step, one of the reasons why I would probably never try to have the Code overturned in the sense of showing frontal nudity or sex in a mainstream comic book is that, although I think *I* could handle it well, once the precedent is established, it's wide open for anyone. And invariably, some artist or another will eventually come along who will *not* handle the subject tastefully or well.

CC: If your argument in terms of not doing frontal nudity holds, why doesn't it hold for the violence scenes?

Claremont: It probably should hold for violence, but people seem to be more accepting of violence than sex — which seems to be a peculiarly American notion. They see nothing offensive about somebody getting their hand chopped off on camera, and yet reams and reams of copy will be written about such-and-such a character's extraordinarily revealing costume or the fact that we can see such-and-such woman's buttocks because of the cut of her g-string or leotard or whatever.

My personal feeling is that I oppose censorship in any form. And the arbiter of whether a story is tasteful enough, or qualitatively appropriate, is the writer, the artist, and the editor. And the editor has the final word, so if the story fails in that regard, you can presume that the editor isn't doing his job.

CC: Do you feel there's a danger for the reader to become inured to violence by constantly being exposed to it?

Claremont: It is possible. My own feeling is that if one presents violence — if one presents death — one should present it in such a way that it has an impact on the reader and on the character. In each case, my artistic responsibility is to follow my own instincts, to do what I think is right for the story and trust that it is presented in such a way that the reader will take away from it the impression that I hope to convey.

The *X-Men Graphic Novel*, for example, opens with a scene of horrific violence: Two children are executed on page two and not only executed, but their bodies are then violated — not in sexual terms, but are strung up and left there as a warning. And it's implied in the copy that the young boy had seen his parents shot prior to this.

And this was done deliberately and intentionally to shock, to make the reader sit up and go "What the hell is going on here?" so that on the next page, when you see the antagonist, the Reverend Stryker, and see him presented at first as a totally reasonable, almost nice person, as you gradually come to realize that *he* is the man who sent the people to kill those kids, you wonder "Who is good?" He is someone who is ostensibly good and yet he does insane acts. The X-Men are people who

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he claims are evil, yet how do they compare?

CC: Still, it seems to me that you and Frank Miller get rapped for your violence scenes because they are so graphic, so powerful. And yet that's precisely the kind of violence that's going to make the reader gulp in horror and feel very *bad* things about violence, whereas the kind of whitewashed, sanitized violence that we see on TV and in most comics is exactly that which is not going to make anyone blink and therefore gets ignored. But that's the most harmful kind.

Claremont: The two things that impress me about the old show *Police Story*, or now *Hill Street Blues*, are, firstly, that when violence occurs — when lethal force is used, when people are shot or beaten up for that matter — they *look* like they've been beaten up or shot. When a character gets his or her face punched through a wall and the character comes back in the next two shows, you see the bruise — it's gross and disgusting but it's there — there's no attempt made to hide it. But, more importantly, when a character on the show kills someone — a cop in the line of duty, especially on *Hill Street* — they deal as much with the *emotional* aftermath of that act. I think that is one of the things, if we present this sort of situation, that we have to deal with.

Jim Shooter's point about Wolverine is that he doesn't so much object to Wolverine killing, but there must be a follow-up story where the other X-Men come to terms with that reality — and we're going to do that story. Wolverine has, in the mini-series, done what he has never done before in the *X-Men*, which is to cold-bloodedly *execute* someone. In every other case that he has used lethal force, it has either been in a firefight or it has been in a situation where he theoretically should have had no alternative — like the guard in the Savage Land (*X-Men* #116).

Had the scene been drawn as plotted, he would have had no alternative but to kill him. Had the scene been printed as scripted, the incident would have been ambiguous. As is, you can still claim the justification that this was a combat situation and Wolverine was a commando by training, and he dealt with it as a soldier would.

But the difference between that and Shingen's death is that he had Shingen beaten at the end of the fourth issue of the mini-series. Killing him was a decision made on Wolverine's part to end it there, fully cognizant of the fact that by killing him he believed that he had lost everything he held dear: Mariko's love, her respect. He kept his honor, and he thought it cost him everything; it didn't, as it turned out. But he and the X-Men have to come to terms with that, as Storm will have to come to terms with the new realities of her life — and that will be explored over the next few issues, especially in terms of her fight with Callisto (*X-Men* #170). And again, people like Kitty will have to come to terms with how they relate to Storm because of this.

And you try your best within the medium, but I find that if we're going to do it, we should do it as realistically as possible, within the parameters of the medium. We should not have people going around punching and kicking and gouging and hitting and getting up the next day fresh as a daisy.

CC: In an early letter column (*Iron Fist* #5), one reader suggested that the tone of your writing was motivated by a rather bleak perspective on life. Is that, in fact, your view of reality?

Claremont: My feeling is that, bleak as the world itself may seem, the most important elements in life — the most important things we have — are each other: Ourselves. If there's a theme or thread running through everything I've done, it is that friendship and love are the two things — actually one thing, because they're bound — that give our existence meaning, that separate us from everything else. That we have the capacity to *bind* with another being emotionally, to love and be loved. And that capacity is what inspires the greatest and noblest aspects of our character as a race, as a people, and as individuals. The idea of self-sacrifice, the idea of giving and loving and taking — and I don't consider that a bleak concept at all.

CC: But are you getting enough? That's the question.

Claremont: Oh, never enough. That's always the problem. That's why I'm so bleak!

CC: But what about all your X-Men groupies?

Claremont: I should be so lucky. No, I know what I do with my X-Men

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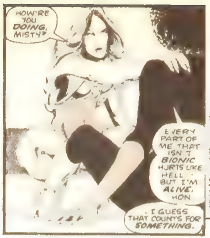

HOW'RE YOU DOING, MISTY?
EVERY PART OF ME THAT ISN'T BIONIC HURTS LIKE HELL — BUT I'M ALIVE, HON.
I GUESS THAT COUNTS FOR SOMETHING.
© 1983 Marvel Comics Group

groups, and if I'm any indication, then writers have a dull life!

CC: Only because your groupies don't look like Phoenix.

Claremont: Well, there is that. And the ones that do look like Phoenix have big boyfriends! They're no fools! Most people you meet at conventions, though — rarely will you find among fans, comic or SF, a magnificent physical specimen of humanity. Because if you're that good mentally or physically, you don't need the fantasy. The reality's good enough. It's people who need the fantasy who indulge in it, and people who need the fantasy are usually lacking something. They're usually a bit too smart, or they're not Raquel Welch or Dolly Parton — any of the clone varieties of cuties you see on TV.

CC: Are you suggesting that all people who indulge in fantasy are somehow maladjusted?

Claremont: No, I'm suggesting that probably all people who indulge in fantasy are dreaming of a reality that they perceive as missing from their lives. I fantasized when I was a kid, because I hated what I was. I wasn't tall and broad and handsome, I wasn't an athlete. I was a loner, I was shy, I was too smart for my own good, so I created fantasies whereby characters who were analogues for me could have a happy ending.

Gradually, as I got older and became aware of who and what I am, and came to accept and like who and what I am, aspects of the fantasy became reality. The need to indulge in fantasy disappeared, because the reality was just as satisfying.

CC: And yet, you still indulge in fantasy.

Claremont: Sure, because I enjoy it. It's fun to an extent. And I indulge in a fantasy also because I've created characters that I've come to love over the years, that I care about — perhaps too much considering that they aren't *my* characters, that they're Marvel's, that I could be divorced from them on a moment's notice. But I think the mark of any truly successful book is that element of caring: The writer and artist putting something of themselves into the page, into these people's lives. I think part of the reason that *Warlord* has been so successful is that Mike Grell cares about his characters; Mike puts his guts into it and that kind of carries through. Marv Wolfman and George Perez put their guts into the *New Teen Titans*. Other writers and artists don't put their guts into the characters, and it shows, and the reader thinks, "Well, this guy doesn't care about them, why should I?"

It comes back to what I've always said: That passion is probably one of the most important things that you can put into a story — any story, regardless of genre. Because the passion will involve the reader. It will make the reader care about what he or she reads in a book or a story or sees on a screen, for that matter.

CC: Do you think there's a danger in putting that kind of passion into your work, in that it drains you and leaves you little to invest elsewhere?

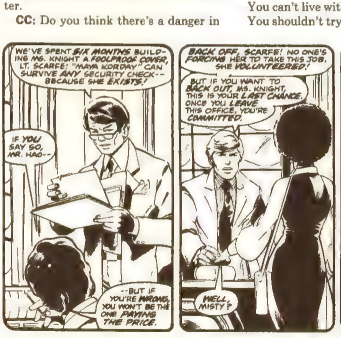
Claremont: Yes. And there's a danger from another aspect: That because of the passion, because someone like myself or Frank Miller or Marv Wolfman is so successful at creating a character, people come to think of them as *real*, and when something happens to those characters that a reader doesn't agree with, they come back with an equally passionate response.

CC: I remember Frank had death threats when he killed Elektra.

Claremont: I had three letters that threatened to kill me when we dumped Phoenix. Mark Chapman killing John Lennon grew out of the passionate link between him and Lennon's work. When you have an artist who excites, who stirs up the emotions of the audience, then there's always the danger that the audience's response may be crazy.

But given the choice, we need the passion.

You can't live without it.
You shouldn't try.


WE'VE SPENT SIX MONTHS BUILDING MS. KNIGHT A FOOLPROOF COVER, LT. SCARFE! "MAYA NORDAY" CAN SURVIVE ANY SECURITY CHECK — BECAUSE SHE EXISTS!
IF YOU SAY SO, MR. HAO—
— BUT IF YOU'RE WRONG, YOU WON'T BE THE ONE PAYING THE PRICE.
BACK OFF, SCARFE! NO ONE'S FORCING HER TO TAKE THIS JOB. SHE VOLUNTEERED!
BUT IF YOU WANT TO BACK OUT, MS. KNIGHT, THIS IS YOUR LAST CHANCE. ONCE YOU LEAVE THIS OFFICE, YOU'RE COMMITTED.
WELL, MISTY?
MISTY? NO ONE HERE BY THAT NAME, FRIEND.
JUST MAYA NORDAY.
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LONE RANGER

50 Years of Action

By Dan Scapperotti

The year was 1933, and the country staggered in the throes of the Great Depression. Franklin D. Roosevelt had just been elected to his first term as President. Johnny Weissmuller was a sensation, as he swung through the Hollywood trees as Tarzan. A pair of producers were unwrapping their epic about a giant ape captured on a distant South Seas island and brought to New York. And a masked man on a great white horse rode off the airwaves and into the homes and hearts of millions of Americans.

The Lone Ranger was born of economic necessity, but the character's popularity goes far deeper. George W. Trendle was saddled with WXYZ, a Detroit-based radio station which was losing a bundle each month in a vain attempt to provide original radio programming. In an effort to pull the station out of the ratings basement, Trendle and his staff came up with a Zorro-like hero. Their brainstorming sessions produced the behavior patterns and parameters for the character.

Trendle then contacted Fran Striker, a young freelance writer who had shown he could handle character development within the confines of a radio script, and presented him with the job of creating the stories for the proposed show. Striker set to work. A month later, on

January 30, 1933, the legendary *Lone Ranger* premiered.

The program was aimed at a young audience, but it fired the imaginations of young and old alike, providing a stalwart hero who embodied the values and virtues of a nation that was still largely agricultural. The Lone Ranger was virtue incarnate. The adventures were set in the latter part of the 19th Century, the "Wild West" days of the frontier where honest ranchers and citizens of small Western towns were prey to a host of rustlers, bank robbers, land swindlers, and other outlaws.

Justice was even-handed; the masked man saw to that. Good always triumphed over evil, and crooks ended up in jail or on the end of a rope. The world of The Lone Ranger was black and white, good and evil. Seldom would a gray area intrude.

Over the years, the origin of The Lone Ranger developed and became part of American folklore: Texas was plagued by the notorious Butch Cavendish gang. A band of six Texas Rangers, led by Captain Dan Reid, set out to capture the outlaws. Collins, their treacherous scout, tricked them into following the gang into Bryant's Gap. The Cavendish killers, hidden on the canyon's rim, opened fire on the patrol. One by one, the lawmen fell, until silence reigned on the rocky canyon floor.

Shortly after, the Indian Tonto found the men and discovered one, Captain Reid's brother, had miraculously survived the attack. Tonto buried the five rangers (but created six graves) and nursed the lone survivor back to health. Swearing to avenge the murders of his brother and friends, the wounded man decided to mask his face and bury his identity with the other rangers so that he would be free to fight against the outlaw breed. Tonto dubbed him *Kemo sabe* ("faithful friend") and became The Lone Ranger's ally in his fight against injustice.

While The Lone Ranger was tracking the Cavendish gang, his horse was killed by a sniper. The masked man saved the life of a magnificent white stallion in a death struggle with a huge

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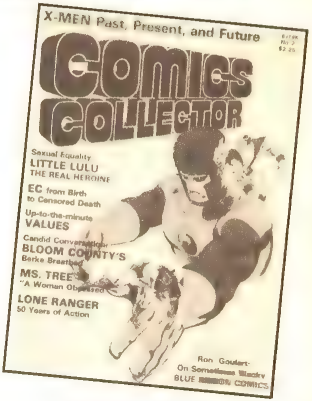

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buffalo. The man and horse immediately became great friends, and the great horse Silver galloped into the legend.

The Lone Ranger and his brother had discovered a rich silver mine prior to the ambush in Bryant's Gap. This mine was to produce one of the most recognizable icons in radio history: the silver bullet, trademark of The Lone Ranger. The mine also supplied the masked man and Tonto with the financial resources they needed to operate as crimefighters.

The medium of radio was imagination. A listener could lie awake in a darkened room and see the Western plains spread out before him. Bands of Indian warriors, their feathered bonnets flowing behind them as they rode into battle against the U.S. Cavalry, would spring up where, only moments before, there had been a barren stretch of floral wallpaper. The masked man could ford a raging river astride Silver or ride through a driving rain storm, while his fans remained dry and safe, though perhaps shivering with excitement. Even The Lone Ranger's mask and outfit were left to the audience's imagination. The stories and vistas created by Striker were limitless, since the listeners, millions of them, were partners in the creation. Radio, more than any other medium, demanded the exercise of the muscles of the imagination.

Although the part of The Lone Ranger was played by several actors in the early days, it was Brace Beemer (who took over the role in 1941) whose voice is most familiar to those who remember the show. Beemer continued the role until the series ended in 1955.

Tonto was vital to the show as the Ranger's "faithful Indian companion," since the radio hero needed someone to whom he could vocalize his plans — and with whom he could discuss plot implications. John Todd, an elderly Shakespearean character actor, originated the role on radio and maintained it until the series ended.

A code for The Lone Ranger's behavior was laid down by Trendle and strictly enforced. The masked man neither drinks nor smokes. He never swears. He uses perfect English at all times, except when in disguise. And The Lone Ranger *doesn't* kill his enemies. When confronted by an armed adversary, he blasts the weapon from the outlaw's hand with a well-aimed silver bullet.

The popularity of the local Michigan radio hero spread rapidly throughout the Thirties. By the end of the decade,

Klinton Spilsbury was the Ranger and Michael Horse was Tonto in the financially disastrous movie ***The Legend of the Lone Ranger****.*

his adventures were being broadcast three times a week, coast-to-coast, and in some foreign countries through transcribed recordings. Trendle's character had not only saved WXYZ but become a million-dollar property eventually spun off into a company of its own, The Lone Ranger, Inc.

Striker added another character to the show on a semi-regular basis, Dan Reid, The Lone Ranger's nephew. The masked man's brother, Captain Dan Reid, had a son who was orphaned when his mother was killed in an Indian massacre of a wagon train. Thirteen years passed before The Lone Ranger found the boy, now a teen-ager, raised by kindly Grandma Frisby, the only other person to have survived the Indian attack.

The Lone Ranger was a role model for young Americans, but Dan Reid was a character to whom they could relate. While the youngster spent most of the time away at school, summers were shared with his uncle on the Western plains. Dan had his own horse, Victor, another white stallion similar to Silver. Dan was the only person besides Tonto who knew the Ranger's true identity.

Genealogically, young Reid's story doesn't end with *The Lone Ranger*. The Trendle-Striker team fostered another popular radio hero, *The Green Hornet*. Crusading newspaper publisher Britt Reid would fight contemporary criminals as the masked Green Hornet. Branded by a short-sighted police force as a criminal, The Green Hornet seemed to work outside the law. The Hornet also had a non-white assistant in Kato, his Japanese servant (he was changed to Filipino immediately after the outbreak of World War II). An ingenious gas gun was The Hornet's only weapon — designed to subdue rather than kill opponents. Dan Reid was Britt Reid's father, making The Green Hornet the *grandnephew* of The Lone Ranger.

The Lone Ranger property was a natural for the movie screen. Trendle made the film rights available in 1937. They were snapped up by Herbert J. Yates, president of Republic Pictures, a studio able to produce high production values on a limited budget. Republic paid $18,750 for screen rights and 10% of the gross over $390,000. Although Trendle ensured the contract stipulate the usual highly moral behavior pattern for the

masked man, he did allow Republic final story approval. Yates and Sol C. Siegel decided to amortize their investment quickly by filming the story as a 15-chapter serial. The original screenplay, by five Republic writers, closely followed the origin story, but several names were changed. Bryant's Gap became Grant Pass, and Captain Rance replaced Captain Reid as leader of the doomed rangers.

To increase the "mystery man" element, the Lone Ranger became one of *five* Texas patriots who battled the evil forces of Mark Smith, a tyrant bent on becoming dictator of the state. As *The Lone Ranger* (1938) unreeled, the men suspected of being behind the mask were killed off one by one, until the survivor was disclosed as The Lone Ranger in the final episode. The unmasking annoyed Trendle, who felt that the character had been compromised.

However, Trendle was so impressed with musical director Alberto Colombo's arrangement of Rossini's "William Tell Overture" (which became the theme for *The Lone Ranger*) that he asked Republic for the soundtrack for incorporation into the radio program.

Audience response to *The Lone Ranger* demanded a sequel. Since Trendle was unhappy with the revelation of the Lone Ranger's identity, it is surprising he and Republic were able to come to terms on a second film deal and also amazing that the radio magnate again failed to secure final story authorization.

Originally announced as *The Lone Ranger Returns*, the title was changed to *The Lone Ranger Rides Again* (1939), with the radio program's opening narrative. The studio storymen turned the serial into a routine Western, starring Robert Livingston as a cowhand named Bill Andrews who, like Zorro, hid behind a mask only when necessary to deceive the outlaws. The pressbook and publicity photos released in 1939 clearly show Livingston in the Lone Ranger outfit *sans* mask. Chief Thundercloud, the stern-faced Indian character actor, reprised the role of Tonto which he had played in the first serial.

A subtle note was made on the drawback of carrying silver bullets in *The Lone Ranger Rides Again*. While the Lone Ranger, Tonto, and a friend, Juan Vasquez, eavesdropped outside a barn in Chapter Six, the masked man had to borrow a lead bullet to write down the combination of a safe. You can't write with a silver tip.

The dramatic characterization change in The Lone Ranger so angered Trendle that he refused Republic permission to film a third serial and sold rights to his other hot property, The Green Hornet, to Universal Pictures, which subsequently produced two serials based on that character. The Lone Ranger's screen career went into eclipse for 10 years.

While *The Lone Ranger* played to packed audiences of screaming kids at Saturday matinees, the further adventures of the masked man hit the newspapers in a syndicated comic strip. Fran Striker had written the first of several Lone Ranger novels in 1936 and, as the character's popularity grew, other media beckoned. The new strip began in September 1938. Ed Kressy was the original artist but was replaced the following year by Charles Flanders, who continued with the strip until its termination in 1971.

The *Lone Ranger* comic books made

Clayton Moore (The Lone Ranger) and Jay Silverheels (Tonto) played the heroic pair on television and in two feature movies. This scene is from ***The Lone Ranger and the Lost City of Gold****, the second feature. Moore is speaking to Silverheels, whose back is to the camera.*

their appearance at about the same time and Fran Striker resumed his series of novels (recently reissued in paperback by Pinnacle Books). The monthly comic book featured two Lone Ranger adventures (scripted at first by Striker but eventually turned over to other writers). The color comics displayed their own version of the garb of the "masked rider of the plains." The usual muted tones were replaced by a red shirt and blue pants, while the traditional white hat and black mask remained. This outfit changed in the early Fifties to a solid blue ensemble set off by a red scarf designed to match the TV version of the costume. The cover paintings for the Grosset and Dunlap books offered yet another version. *The Lone Ranger and the Outlaw Stronghold*, for example, features the masked man modeling a red-and-white plaid shirt, brown hat and pants, and a light green scarf, a rather disconcerting arrangement by today's fashion standards. (Interestingly, Tonto's regalia has remained relatively uniform throughout most of his media incarnations: buckskin pants and shirt, headband, and holstered sidearm.)

By the mid-Forties The Lone Ranger was battling the outlaw hordes of the Old West three times a week on radio, daily in the syndicated strip, and monthly in the comic books. His popularity was at its height. The only ingredient missing was a new series of live-action filmed adventures, but that was about to change.

Television was galloping into American homes in the late Forties. George W. Trendle knew a good thing when he saw it and realized the vast potential of the new broadcast medium.

Trendle contracted with General Mills to sponsor the television program while he kept complete creative control over the half-hour series. There were to be *no* unpleasant surprises this time. Many of Fran Striker's radio scripts were adapted for television. If there sometimes seemed to be a similarity between the stories broadcast on *The Lone Ranger*, *The Green Hornet*, and *Sergeant Preston of the Yukon*, it was more than a coincidence; Fran Striker was working on all three.

Clayton Moore was selected to portray The Lone Ranger. At 35, Moore was in perfect physical condition. He had been working primarily in B films and serials for Republic and Columbia before getting the nod to don the famous mask. Moore starred in several serials including two Westerns, *The Adventures of Frank and Jesse James* and *Jesse James Rides Again*, both for Republic. He was also seen in supporting roles in Allan Lane and Charles Starrett Westerns.

If Moore was ideal for The Lone Ranger, then Jay Silverheels was the quintessential Tonto. Silverheels' strong, handsome features gave the sidekick a heroic authority all his own. A Mohawk Indian, Silverheels made his screen debut in *Captain From Castille* in 1947 and worked as an actor until his death in early 1980.

The television show premiered in September 1949 with a three-parter which retold the "Legend of The Lone Ranger." George J. Lewis, another graduate of the B Westerns, played the treacherous scout, Collins, and Glenn (*House of Frankenstein*) Strange appeared as the ruthless killer, Butch Cavendish.

Actor Gerald Mohr did the TV show's opening and closing narration, which was being handled superbly by Fred Foy on the radio. The first season saw a TV series whose production values could rival the big-budget movie Westerns then playing in a dwindling number of small theaters, but soon increasing costs forced drastic cuts. Location scenes were held to a minimum with long shots of The Lone Ranger and Tonto riding through the countryside. Close-ups and dialogue scenes were shot on obvious soundstages, where continuity disappeared and trees — unseen in the location sequences — would suddenly spring up behind the actors. Early television audiences didn't seem to mind, and the show became the most popular program on the fledgling ABC network.

After three seasons, Clayton Moore left the show following a contract dispute with Trendle. He returned to Republic Studios for a few serials, while John Hart replaced him behind the mask. Hart was a poor second. A fair actor at best, he failed to deliver the no-nonsense quality which Moore had given the hero. Another graduate of the serial circuit, Hart had previously starred as *Jack Armstrong* in the Columbia serial, an adaptation of yet another popular radio program. Despite his limitations, he retained the role for the 1952-53 and 1953-54 seasons, before Moore and Trendle came to terms and Moore returned to the fold.

In 1954, Trendle sold The Lone

The Cost of Collecting:

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	Good	Fine	Mint
183-149-Tonto(Gil Kane art)			
188-140- The Lone Ranger(1974-by Gil Kane);		40	.80
21-Lone Ranger	25.00	75.00	150.00
24-Lone Ranger(1941)	25.00	75.00	150.00

LONE RANGER, THE (See March of Comics No. 165, 174, 183, 206, 225, 238, 310, 322, 338, 350 Feature Book No. 21, 24(McKay), and Australia)

LONE RANGER THE
1939 - 1947
Dell Publishing Co

Black & White 3(39)-Hitgh Yo Silver, text with ill. by Robert Weidman	30.00	90.00	200.00
Black & White 7(39)-Hi Yo Silver by Henry Valleley Hi-Yo Silver the Lone Ranger to the Rescue	50.00	140.00	280.00
4-Color 82(45)	13.50	40.00	80.00
4-Color 98(45), 113(46)	10.00	30.00	60.00
4-Color 125(46), 136(47)	7.50	22.50	45.00
4-Color 151, 167(47)	6.00	18.00	36.00

LONE RANGER COMICS, THE (10 cents)
1936(Wheaties) 1936 on-cv (68 pgs. in color) (Regular size) Lone Ranger, Inc (lick cream mail order)

(Scarce)-not by Valleley	50.00	140.00	240.00

LONE RANGER, THE (No 1-37 strip reprints)
Jan-Feb 1948 - No 145 May-July, 1962
Dell Publishing Co

1	24.00	70.00	150.00
2	15.00	45.00	90.00
3-7,9,10	10.00	30.00	60.00
8-Origin retold	12.00	35.00	70.00
11- "Young Hawk" Indian boy serial begins ends 145	6.00	18.00	35.00
12-20	6.00	18.00	30.00
21,22,24-30	5.50	16.00	32.00
23-Origin retold	7.50	22.50	45.00
31-37-Last newspaper-r issue, new outfit	3.75	11.00	22.00
38-50	2.75	8.00	16.00
51-80 71-Blank inside-c	2.00	6.00	12.00
81-111	1.75	4.50	9.00
112-116 Clayton Moore-c	5.50	16.00	32.00
113-117	2.75	8.00	16.00
118-Origin Lone Ranger Tonto, & Silver retold Special anniversary issue	5.50	16.00	32.00
119-145, 139-Last issue by Fran Striker	2.75	8.00	16.00
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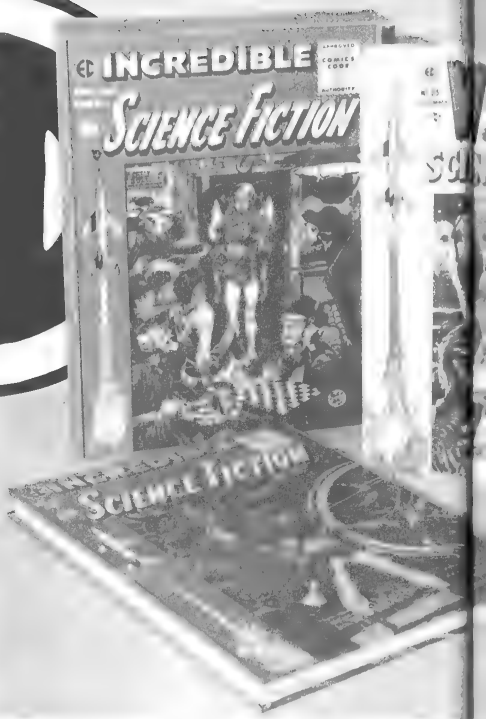
THE EC LEGEND

A BRIEF HISTORY



By Lawrence Watt-Evans

Ask knowledgeable comic book fans what was the best comic book company of all time, and most of them will give you one of three answers: DC, Marvel, or EC. Eliminate superheroes, and that leaves EC.

Everybody knows DC — Superman, Batman, and so forth. Everybody knows Marvel — Spider-Man, the Fantastic Four, and the rest. Both are still going strong. But EC? Oh, they left the comic business in 1956.

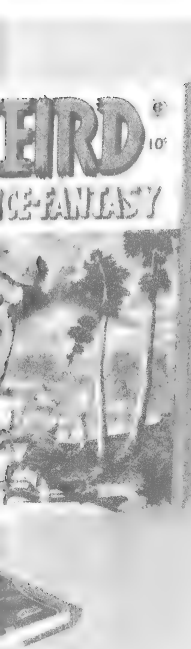
What sort of a company can inspire such loyalty that it's still remembered, more than a quarter-century later, as the best there ever was? In a field heavily dominated by costumed adventurers, how is it that such attention is paid to a company that didn't bother much with continuing characters, a company that relied on horror, crime, science fiction, and war comics?

Could it be that EC really *was* the best?

Let's take a look at the history of the company, a history that centers on two men: Max C. Gaines and his son, William M. Gaines.

Max Gaines was one of the founding fathers of the entire comic book industry. The first newsstand comic, *Famous Funnies Series* 1, was largely his doing. He was instrumental in getting both Dell Comics and Famous Funnies established in the field.

By the middle of 1939, however, Max Gaines was no longer at either Dell or



Famous Funnies, but was packaging the All-American line for National/DC. He helped turn out the adventures of such superheroes as the original Green Lantern and Dr. Mid-Nite as well as assorted other comics. His pride and joy was a pet project of his own, *Picture Stories from the Bible*.

Gaines had a somewhat abrasive personality, and chafed under the management at National. Early in 1945 he and National got fed up with each other and went their separate ways. National, of course, kept virtually the entire All-American line. The only things Gaines took with him were the rights to *Picture Stories from the Bible* and a companion title, *Picture Stories from American History*.

Gaines wasted no time in setting up his own comic-book firm. In accordance with his plans and high-minded schemes, he called the new company Educational Comics — EC for short. In addition to the two titles he had brought with him from All-American, by the end of 1946 he had added *Picture Stories from World History*, *Picture Stories from Science*, and a line of "kiddie" comics: *Tiny Tot Comics*, *Animal Fables*, *Dandy Comics*, and *The Land of the Lost* . (This last was based on a children's radio show of the time about a magical undersea kingdom where everything that's ever been lost eventually winds up.)

The line was not a smashing success, even though the "Educational" had been removed from the kiddie comics and replaced with "Entertaining." This was *not* the stuff of which legends are made.

More titles were added, expanding the variety. *International Comics* came next — a sort of crime-adventure title involving heroes — not superheroes, as they wore no fancy costumes — in England, France, Russia, and of course the United States. *Fat & Slat* by Ed Wheelan was a pretty good humor title of the *Mutt and Jeff* sort. *Moon Girl* was an unexceptional superheroine. *Happy Houlihans* was a disastrously unfunny attempt at comic misadventures of a family of screwballs. One issue each appeared of a funny-animal title, *Animated Comics*, and another semi-superhero type, *Blackstone*.

It's hard to say what might have become of the company; none of its titles were exactly inspiring. What Max Gaines would have done next, and whether he could have coaxed a profit out of so unpromising a line-up, will never be known, because on August 20, 1947, Max Gaines died in a boating accident on Lake Placid, and Entertaining Comics became the responsibility of his son and heir, William M. Gaines.

The younger Gaines was 25 years old, and had verged on utter failure in earlier attempts to work for his father. He knew almost nothing about running a comic book company. For several months he let it drift, let his father's staff run the company for him as he felt his way along.

Something obviously had to be done if the company was to be saved. The entire line of kiddie comics was dropped, as were the *Picture Stories* (though back issues of *Picture Stories from the Bible* were still being sold by mail for years afterward, using up the backlog). *Moon Girl* remained. *International Comics* was changed first to *International Crime Patrol*, and then, with the seventh issue, to just *Crime Patrol*, riding the fad of the day. A second crime title, *War Against Crime!*, was added. The awful *Happy Houlihans* became a Western title, *Saddle Justice*, with the third issue. Changing existing titles, rather than starting with #1, saved the company the deposit of a couple of thousand dollars required by the Post Office for a new second-class mailing permit. EC, mindful of every penny, did a great deal of title-switching during its lifetime.

Fat & Slat lingered slightly, but became another Western, *Gunfighter*, as of #5, the Summer 1948 issue.

This left five titles: Two crime, two Western, one superhero. That was a pretty typical line-up for a small comic publisher of the time, and EC made do with it for something over a year. There was still nothing special about the company. It was slowly losing money, and Bill Gaines was slowly getting the feel of the business. A few artists who would later prove themselves to be very special indeed were working for EC, but the work they turned out during this period was nothing at all out of the ordinary. Wallace Wood, Graham Ingels, and Johnny Craig were the most notable.

Al Feldstein had signed with EC in March of 1948. He and Gaines hit it off well. Feldstein became an editor as well as an artist. When the romance fad of the late Forties hit, he produced EC's love comics — *Modern Love* was the first. Superheroes were a dying breed at that point, so *Moon Girl* became *A Moon, A Girl . . . Romance* (it being hoped the similar title would satisfy the Post Office without a new deposit being paid). *Saddle Justice* was also floundering, and became the hybrid *Saddle Romances*.

The company continued to lose money.

Harvey Kurtzman turned up at EC at this point. He had come across the listing for Educational Comics in the phone book while looking for work, and had assumed that he'd be able to do some worthwhile work there, not realizing the name was a mere relic of bygone days. EC didn't really need another artist at this point (let alone an artist/writer/editor, which was what Kurtzman wanted

to be) but it took him on anyway and assigned him to draw an educational giveaway comic about venereal disease, called *Lucky Fights It Through*, that EC was preparing for the Columbia University Press. Just how EC came to be packaging giveaways — it did several over the years — is not clear. Perhaps Columbia, Con Ed, and the rest were confused by the listing in the phone book, as Kurtzman had been.

By the start of 1950 it looked as if EC might be doomed. Maybe what happened next was a desperate clutching at straws; maybe Gaines had decided if he was going to lose money he might as well have fun doing it; or maybe he knew he'd come up with something that would work. At any rate, instead of following trends as he always had since inheriting the company, he started one of his own — one he called "the New Trend" on the covers of his comic books. It not only saved the company from impending bankruptcy, it also made him wealthy and brought EC to the forefront of the comic industry.The New Trend made EC one of the contenders for Best Comic-Book Company Ever. Everything that EC had done heretofore collectors have lumped together as "pre-Trend," and most collectors ignore it all. The New Trend, and to a lesser extent its successors, are what fans mean when they now speak of "EC."

What was this new trend? Very simply, Gaines took five of the company's six titles and changed them. Three became horror of a sort never before seen in comics, and the other two became science fiction — unlike any that had appeared in comic books up to that time.

Gaines had been a fan of the radio horror shows such as *Inner Sanctum* and *Weird Circle*. those were his inspiration for the horror comics. Every episode of *Inner Sanctum* had been introduced by Raymond, the host, so EC's horror comics had hosts, as well. *The Crypt of Terror*, which took over from *Crime Patrol*, was the domain of the Crypt-Keeper, a surly, white-haired character in a blue shroud. *The Vault of Horror*, which replaced *War Against Crime!*, was overseen by the Vault-Keeper, a grinning horror in a green robe and cowl. *The Haunt of Fear*, picking up from *Gunfighter*, was hosted by the Old Witch, a toothless hag clad in red. (The Old Witch's stories elsewhere were billed as coming from "The Witch's Cauldron," though that was never the title of an entire comic book.)

These were not the first horror comics; ACG's *Adventure into the Unknown* and Avon's *Eerie* had both been around for awhile. EC, however, did horror stories such as nobody had done before. The hosts gleefully introduced each new helping of terror with a barrage of puns, and wrapped it up in the last panel as well. The stories always ran six, seven, or eight pages, were short and strong and effective, and had a degree of gruesomeness not seen in comics heretofore.

This gruesomeness upset some people. Several of the old-timers at EC left, certain the company was headed for disaster. This permitted Bill Gaines to hire new and talented artists. Harvey Kurtzman, who hated horror stories, suddenly found himself drawing tales with titles like "Horror House!" Jack Kamen was hired and quickly became one of EC's most reliable artists — though not a fan favorite.

In addition to radio horror, Gaines was a fan of the science fiction magazines, and the other new titles, *Weird Science* and *Weird Fantasy*, reflected that. There had been science fiction comics before — notably *Planet Comics*, over at Fiction House — but EC did for the comics what John Campbell's *Astounding* did for the pulp magazines, replacing stories of one-dimensional planet-hopping heroes rescuing alien princesses from bug-eyed monsters with gritty, realistic, scientifically accurate (usually) stories.

The characteristics that united these five titles became EC's trademarks. One was detailed, realistic art, a quantum jump beyond any of the stiff, cartoony work of the so-called "Golden Age." Another was Al Feldstein's moody, wordy, but not quite over-written prose, filling captions in almost every panel.

Perhaps most importantly, there was the twist ending, EC's specialty. Where an earlier horror comic might have presented a straightforward story wherein a vampire preys on a village, is tracked to his crypt, and dispatched with a stake through his heart, EC was never content to leave it at that. Perhaps the "vampire" was an innocent victim, not a vampire at all. Perhaps the real vampire was the firebrand leading the hunt. Perhaps the entire village was full of vampires. Perhaps the vampire-hunter was a werewolf out to eliminate the competition. With an EC comic, one could never be sure what was happening, let alone what was *going* to happen.

In the science-fiction comics, this took the form of breaking down the usual stereotypes. The beautiful alien princess might turn out to be the bait used by man-eating monsters; the gruesome monsters might turn out to be friendly and intelligent — though often as not the unthinking Earthmen wouldn't find this out until after shooting a few. The lines between good and evil were never obvious in EC stories. Furthermore, good did not always win out, nor was evil always vanquished.

These comics came as a revelation to the comic-buying public of the time, and EC was suddenly making money, more money than at any time in the company's brief history.

There was some initial confusion. Distributors didn't know what to do with this new phenomenon, and Gaines and Feldstein weren't too sure what they had created. The New Trend was very nearly killed before it really got established, but the first sales figures arrived in time to prevent such a mistake. The result was a quick shuffling of titles and numbers. Gaines had been thinking of converting some of his horror titles into other, slightly more conventional forms. Instead, he continued both the horror titles *and* his new versions. *The Crypt of Terror* changed its title to *Tales from the Crypt*, but *Vault of Horror*, which was to have become *Crime SuspenStories*, went on — and so did *Crime SuspenStories*. *The Haunt of Fear* also continued, but its old numbering was transferred to the new war-and-adventure title *Two-Fisted Tales*.

Sure, it's confusing, but that's what happened.

Crime SuspenStories, like the horror and SF books, was edited and largely written by Al Feldstein; it featured, not the usual cops-and-robbers of the crime comics, but nasty little mysteries with typically EC twist endings, often involving wives murdering husbands or husbands murdering wives. It was, in fact, very much like the horror comics, but without the supernatural elements.

Two-Fisted Tales was edited and written by Harvey Kurtzman. He had taken it on largely to get out of drawing any more horror stories. It started out as a mixed bag of adventure stories, but with the Korean War heating up, it quickly converted to an all-war format, and was soon joined by a companion title, *Frontline Combat*. Unique among the plethora of war comics of the time, both titles ran stories from every era — ancient Rome, the American Revolution, the War Between the States, both World Wars — while every other company in the business was locked into

stories of valiant Americans killing Commies. Furthermore, with Kurtzman's humanitarian outlook and relentless pursuit of realism, the stories were anti-war stories, a far cry from the blood-and-glory tripe produced elsewhere.

Kurtzman never let the reader forget that the men on both sides of any battle were equally human, equally capable of both suffering and cruelty. He praised the men who fought, but never war itself, which he saw as a wasteful mess. His heroes often died, where in other war comics a lone American could be relied upon to wipe out whole enemy divisions without suffering anything worse than a flesh wound. He oversaw his artists carefully, and made sure every detail, whether the coloring of a gaudy dress uniform from the early days of the Civil War or the odd curve of the wings of an Albatross D.3, was exactly right. If an inaccuracy did slip in and a reader caught it, he would acknowledge it and apologize in the letter columns.

Another new title emerged in 1952: *Shock SuspenStories*. This was an EC sampler. At first each issue was to run a horror story, a crime story, a science fiction story, and a war story. Fairly quickly, however, the war story was dropped — Feldstein was not comfortable in Kurtzman's field — and replaced by a "Shock" story. Many fans feel that these were the high point in EC's existence. They provided Gaines and Feldstein with a platform for their ideas of social justice — and in the early Fifties, the era of conformity and the Ku Klux Klan, that could stir up quite a fuss. In one story, for example, a youth arrested for some crime is "shot while escaping" by a sheriff to save the town the expense of a trial — and a few moments later the sheriff learns that the boy was innocent and the real criminal has confessed. In another, a girl is raped, and her supposed assailant is lynched with the local police chief's connivance — and in the last panel we learn that the police chief is the real rapist.

Strong stuff for a kid's comic in 1952!

Imitators sprang up at other companies, of course. When anything succeeds, there are imitators. Atlas alone put out 25 horror titles, and virtually every company fielded at least one or two. None came close to EC's quality, in either art or story. No one else had Feldstein or the EC stable of artists.

And what artists they were, each with his specialties!

Graham Ingels did the Old Witch's stories — most of them, at any rate — and the covers for *The Haunt of Fear*. He could draw rotting corpses that could make the reader cringe; even his live characters seemed slimy and decaying. His specialty was the Gothic tale of terror, most particularly with ancient spinsters in crumbling Victorian houses or strange old men in fetid swamps.

Jack Davis did the Crypt-Keeper's stories and the covers of *Tales from the Crypt*, and also a good many war stories for *Two-Fisted Tales* and *Frontline Combat*. His scratchy, somehow unkempt, style loaned itself to tales of werewolves and ambulatory corpses, often involving fat, crooked businessmen. That same style suited the gritty, unkempt life of the G.I. in a foxhole somewhere, and Davis' Southern origin landed him more than his share of Civil War stories.

Johnny Craig had a sort of clean, angular style. He did the covers for *The Vault of Horror* and the Vault-Keeper's tales, and seemed to like psychological horror, rather than graphic gore — nightmares coming true, stories in insane asylums, and the like. He was also best at upper-crust sophisticates.

Jack Kamen, a good, all-around artist who worked in horror, crime, and science fiction, got stories of suburban housewives, cute little kids, or sexy young women.

Reed Crandall had a style of inking that made his work look like Victorian engravings, which made him a natural for period pieces from the 19th Century. Most of his work for EC appeared in *The Haunt of Fear* — and it's a shame there wasn't more of it.

Bernie Krigstein, a late-comer, was a veritable chameleon, adapting his style to whatever story he was given. His specialty, if he had one, was Oriental settings. His version of Ray Bradbury's "The Flying Machine" in *Weird Science-Fantasy* #23 is a true classic, though he's more famous for the later "Master Race" in *Impact* #1.

The science fiction titles had never made money the way the horror titles did, and they were merged into a single title, *Weird Science-Fantasy*, as of the twenty-third issue.

Wallace Wood was most at home in the science-fiction titles, where he drew spaceships so crammed with gadgetry it's a wonder he ever met a deadline. His heroes were clean-cut, his women ravishing, his gadgets gleaming and efficient. His second home was the war titles, where he drew Roman legions, medieval knights, and gadget-cluttered submarines.

Al Williamson did a handful of horror and crime stories, but his forte was science fiction, where his shining cities and alien landscapes were unequalled. He had difficulty meeting deadlines, and was often helped out by his friends — Roy Krenkel, Frank Frazetta, and Angelo Torres. Alas, none of those three ever joined EC on a regular basis, though Frazetta did one story for *Shock SuspenStories* and one cover for *Weird Science-Fantasy*.

Joe Orlando did mostly science fiction for EC. His work had a smooth, plastic look that seemed right at home in the streamlined future depicted.

George Evans did several crime stories, but his first love was the aerial combat of the First World War, which he rendered in magnificent detail for EC's war comics.

John Severin stuck almost exclusively to the war comics, where he specialized in tales of British India and the American West, often working with Bill Elder.

Elder himself was most at home doing humorous work — of which more will be said later.

There were other artists who worked for EC, artists who came and went or who just did occasional fill-ins. Basil Wolverton, Alex Toth, Joe Kubert, Gene Colan, and others appeared here and there.

This was EC in its heyday — but it couldn't last.

The first blow was the end of the Korean War, and the subsequent collapse of the market for war comics. *Frontline Combat* died after 15 issues, and *Two-Fisted Tales*, after struggling along with an adventure format for another year and a fraction, died with #41, the twenty-fourth issue.

The science fiction titles merged, and even the combined title steadily lost money.

What of the rest, though — why isn't EC around today, publishing *Tales from the Crypt* #180 or so?

Well, this was the Nineteen-Fifties, the era of Sen. Joe McCarthy and the Hollywood blacklist, of paranoia and prejudice. Books were being burned in town squares, inspiring Ray Bradbury's classic science fiction novel *Fahrenheit 451* (book paper catches fire and burns at 451 degrees Fahrenheit). (Bradbury, incidentally, had several of his short stories adapted by EC.) Comic books were not exempt from the campaign for wholesome conformity. Dr. Frederic Wertham, a well-known psychiatrist, was actively campaigning against comic

books, claiming that the lurid tales of crime and retribution were a prime cause of juvenile delinquency.

His campaign was similar to those waged even now against violence on television, but in the early Nineteen-Fifties television was still an expensive curiosity, while every kid in America read comics.

Dr. Wertham summed up his arguments in a book called *Seduction of the Innocent*, which sold very well despite being full of incredibly faulty reasoning. The basic argument was that since all juvenile delinquents had read comic books, comic books caused juvenile delinquency — but that ignored the fact that back then *every* kid read comic books.

Wertham was not alone in his campaign, but merely the most vocal attacker. The war against "harmful" horror comics culminated in a Senate investigation. Bill Gaines, among others, was asked to testify.

Unfortunately, Gaines did not do well on the stand. He was on medication at the time, and (due to a delay in the schedule) was in a rather sleepy and confused state as a result of the drugs at the time he actually testified.

What had begun as a spirited defense of horror comics did more harm than good when Gaines found himself defending the cover of *Crime Suspen-Stories* #22 (showing a man holding a bloody axe in one hand and his wife's severed head in the other) as being in good taste.

As it happens, that was one of the most extreme EC covers ever, and had in fact been toned down from an earlier version that even Gaines couldn't stomach. EC did not peddle raw gore. In most stories the violence took place offstage, described but not actually seen, which made it all the more effective.

The hue and cry finally culminated, in 1955, in a self-censorship by the major comic publishers, done through a semi-independent organization called the Comics Code Authority. The Code set down rules — no nudity, no explicit gore, no excessive violence. The words "horror," "terror," "weird," and "crime" were not to be used in the title. Comics meeting these requirements could bear the CCA seal, and distributors, dealers, and parents were asked to watch for the seal and buy only approved comics.

Obviously, EC's top titles couldn't be approved. Gaines was tired of fighting the bluenoses. The sales of the horror titles were beginning to decline, though they were still highly profitable. The strain of writing so many horror and crime stories was wearing on both Gaines and Feldstein, and quality had begun to slip. Therefore, reluctantly, Gaines cancelled the horror and suspense titles. The final issue of each carried a bitter editorial, decrying the censors, entitled "In Memoriam." The last EC horror comic was *Tales from the Crypt* #46, cover-dated March 1955.

Gaines and Feldstein were not giving up on comics yet, though. They put out a whole new line, called the New Direction. *Weird Science-Fantasy* became *Incredible Science Fiction* and was included. *Piracy*, tales of wooden ships, battle, and booty, appeared, followed by a whole set of others.

Valor was adventure stories, very much like *Two-Fisted Tales*. *Aces High* featured air battles of both World Wars, with George Evans doing what he liked best. *Impact* was a sort of cleaned-up *Shock SuspenStories*. *Extra!* followed the adventures of a band of globe-trotting reporters.

Jack Kamen single-handedly produced the rather bizarre *Psychoanalysis*, the least successful of the lot. It survived only four issues, where the others ran at least five. It was made up of stories of people in therapy — hardly exciting comic book fare, as the only action was in the flashbacks, and even that was usually nothing more violent than a family spat.

The last, a month later than the rest, was *M.D.*, stories of heroic doctors saving lives. EC put some fine work into all of these.

As of the second issue, these titles carried the CCA seal, as Gaines discovered distributors wouldn't handle them otherwise. He bore this burden for several months, but finally got into an argument with the censors over the contents of *Incredible Science Fiction* #33. One story was banned. Gaines replaced it with a reprint of a classic anti-racism story from *Weird Fantasy* #18. The Authority rejected that, too, claiming that the last panel, showing the hero to be black, was offensive — on the grounds that he was perspiring. Gaines blew up, threatened to denounce them all publicly, and ran the story anyway, with the CCA seal — and then shut down the entire New Direction line. It was not making money, and was not worth the hassle.

EC wasn't quite dead yet, but close. The last gasp was a set of four magazines, black-and-white, larger than comic books. These weren't subject to Code regulation. Called Picto-Fiction, these four titles were *Shock Illustrated*, *Terror Illustrated*, *Crime Illustrated*, and *Confessions Illustrated*.

Sales were disastrously bad. All four second issues appeared, but third issues did not. The third issue of *Shock Illustrated* was printed, but there wasn't enough money to have it folded and stapled; Gaines might have paid for it out of his own pocket, but judging by sales of the previous issues it would have been a waste of money. A few hundred thousand copies were trashed, instead.

Roughly two hundred were saved, folded, stapled, and trimmed by hand at the EC offices. Some were handed out to the EC staff as souvenirs; the rest were available for sale to fans through the EC office. None were distributed anywhere else. This made *Shock Illustrated* #3 a very rare and valuable item for collectors.

EC was dead, and fans throughout the country bewailed the loss.

Ah, but wait. I've left out a very important item. There are two EC titles I haven't mentioned.

In 1952, Harvey Kurtzman came up with an idea for a new sort of comic book — a *funny* comic book, parodying all the other comic books. Gaines gave him the go-ahead, and the first issue soon appeared, bearing the title *Mad*.

That first issue was mostly a parody of EC's own comics, but that field was quickly covered, and later issues progressed to every other comic book around — *Superman*, *Captain Marvel*, *Blackhawk*, and all the rest. When Kurtzman ran out of comic books he did comic strips, movies, television, books, newspapers, anything he could think of.

The new title was a smashing success; with the tenth issue it became EC's first and only monthly title. Imitators sprang up on all sides; even EC did a *Mad* imitation, called *Panic*, under Al Feldstein's direction. *Panic*, which ran 12 issues and died when the New Direction did, was advertised as "the best imitation of *Mad*," and was exactly that. In fact, the two were sometimes almost indistinguishable.

Harvey Kurtzman dreamed of better things, though. As a comic book, *Mad* reached only a limited audience. As of *Mad* #24, therefore, he talked Gaines into making it into a full-sized magazine — and as such, of course, it continued to flourish, and is still going strong today, a couple of hundred issues later.

In 1956, however, Kurtzman and Gaines had an argument about who was to own what, and Kurtzman left EC.

From #29 on, the reliable Al Feldstein has edited *Mad*, while Kurtzman has jumped about from here to there. This lone survivor of the splendor that was EC has made both Gaines and Feldstein very wealthy, and even today outsells any American newsstand comic.

Like so many of EC's characters, however, EC would not *stay* dead. The official EC fan organization, the EC Fan-Addict Club, lingered on. Eager fans turned up at the EC offices for a few months, buying the last few copies of *Shock Illustrated* #3 and other back issues. Fanzines sprang up and died.

EC fans *stayed* EC fans, and as they grew older and looked back at those wonderful comics they read as kids, they did what they could to bring them back.

Jim Warren, publisher of *Famous Monsters of Filmland*, decided in 1965 that the social climate had changed and graphic horror could safely re-emerge. He started *Creepy*, *Eerie*, and later *Vampirella*, publishing stories in the EC tradition and even hiring some of the old EC artists — Reed Crandall, Johnny Craig, George Evans, and others. These were black-and-white magazines, not comic books, and therefore not subject to the CCA — the Picto-Fiction concept made good. Where Gaines and Feldstein had assumed a magazine needed to be aimed at adults, with captions instead of word-balloons and with tidy layout, Warren knew better. His magazines were comic books in everything that mattered, and survived almost 20 years presenting that wonderful horror fare EC had been forced to abandon.

Ballantine Books, after successfully marketing paperback reprints of stories from the old *Mad* comic books for several years, decided that there might be a market for the old EC horror, as well. They put out five books, but alas, none was very successful, and the idea was dropped. The five were *Vault of Horror #1*, *Tales from the Crypt #1*, and *Tales of the Incredible #1* — no #2 of any ever appeared — and two collections of the Ray Bradbury stories EC had adapted, titled *The Autumn People* and *Tomorrow Midnight*. The format was awkward. The art had to be badly chopped up to fit the smaller pages, and suffered from the lack of color and poor printing.

In the early Seventies, a group of EC fans, encouraged by the success of underground comics of the time, set out to reprint all the old EC comics. Using the name East Coast Comix, they utilized the underground distribution system, and managed to put out 12 assorted issues, at prices ranging from $1 to $1.50, before going bankrupt.

Also in the early Seventies, Nostalgia Press put out a huge color volume reprinting a few selected EC stories under the title *Horror Comics of the 1950's*.

All of these were attempts to bring the glories of EC in its prime to new audiences; EC fans seem to be evangelistic in their love for the company, and want others to share in it. They also love to talk about it. EC fanzines have been issued in a thin but steady stream ever since 1952. *The EC Fan Bulletin* was one of the first. The one that has probably run the longest is *Squa Tront*, which is about to publish its ninth issue in 15 years as I type this. EC stories were reprinted in *Fantastic Exploits* and something called *The Best of Weird Science-Fantasy* — without permission, so far as I can determine.

Not all EC fans have been content to look backward or to confine their love to comic books. In the early Seventies, which seems to have been a peak period for EC-related projects, two movies were made based on EC stories. That's right, full-fledged theatrical movies. That puts EC up there with Superman, Batman, and a handful of others — and it's probably the only comic company to have *stories* adapted, rather than just *heroes*.

The two movies were *Tales from the Crypt* and *The Vault of Horror*, and unfortunately, neither was all that good or all that successful, and EC remains dead. Both films were made into novels by Jack Oleck, which were published by Bantam Books.

More recently, Stephen King, the best-selling writer of horror in history, has acknowledged his debt to EC. In his story, "The Boogeyman," in the collection *Night Shift*, he speaks, through one of the characters, about the old EC horror comics — and spells Graham Ingels' name wrong, annoying EC fans far and wide. He makes references elsewhere as well, and sometimes gets details wrong, but it's nice to see EC getting the credit it deserves for inspiring so successful a perpetrator of horrors.

George Romero, the man who made the movie *Night of the Living Dead*, was also an EC fan, and he and King got together to do a sort of tribute. That was the movie *Creepshow*, which captures the spirit of the EC comics much better than did *Tales from the Crypt* or *The Vault of Horror*. There are no direct references in the movie to EC, but to any fan the connection is obvious. *Creepshow II* is said to be in the works; there's still a market for the sort of horror EC peddled.

And even now, the originals are not being neglected. Not only do the original comic books bring good prices — some of the rarer ones go for more than a thousand dollars — but the entire output of the company, or at least everything from 1950 on, is being reprinted in magnificent black-and-white oversized volumes as *The Complete EC Library*, by a long-time fan named Russ Cochran through a special arrangement with William Gaines. He began with *The Complete Weird Science* five years ago, four volumes in an elegant slipcase, and has now completed most of the New Trend titles, with the rest promised for the near future. He plans to keep these volumes in print forever, providing future fans with an opportunity to see what they missed 30 years ago. Those of us born too late to have been EC fans the first time around can be grateful.

For that matter, not everybody who was a kid between 1950 and 1955 read ECs. After all, even at its peak EC was a small outfit, with only 10 titles, selling perhaps half a million copies monthly. Other companies like Dell and DC and Fawcett sold well into the millions and even a second-string outfit like Atlas could field two dozen titles of horror alone.

ECs are, and will remain, collectors' items. Because they *were* so very good, they were carefully saved, rather than traded away or thrown out. But they were also read and re-read until they fell apart, and (during the censorship flap) thousands were burned or torn up by irate parents.

Some are particularly rare; the first giveaway Harvey Kurtzman did, for example. There are only three copies of *Lucky Fights It Through* still known to exist. Another VD giveaway done for Columbia is even rarer. *The K.O. Punch*, with artwork by several EC artists jumbled together, has only a single surviving copy known to fandom. Several of the pre-Trend issues, from the period when the company was floundering badly, are scarce: *Modern Love* #4-7, *Moon Girl* #6-8, *A Moon, A Girl ... Romance* #12, are all reportedly hard to find, and some collectors claim that *Dandy Comics* #3 and *Land of the Lost* #9 are equally difficult. The one-shot *Animated Comics*, featuring Bouncy Bunny in the Friendly Forest, is downright rare. Only a score or so are believed to exist.

The Cost of Collecting:

This pricing information appears courtesy of Robert M. Overstreet and is taken from The Comic Book Price Guide #13 from Overstreet Publications, Inc., 780 Hunt Cliff Drive N.W., Cleveland, Tenn. 37311. It is © 1983 by Robert M. Overstreet.

From the New Trend period — and many collectors prefer to ignore everything earlier — the rarities are the first EC annual, *Tales of Terror #1* (it was an experiment, not widely distributed), and the two 3-D issues from the spring of 1954. Due to EC's insistence on quality, these were not ready in time to ride the 3-D fad of 1953, therefore they sold poorly, and a third, planned and prepared, was never issued. The first bore the title *Three-Dimensional E.C. Classics #1* and was a sampler, along the lines of the early *Shock SuspenStories*, while the second was all-horror, entitled *Three-Dimensional Tales from the Crypt of Terror #2*.

Some people claim that the copies of *Crime SuspenStories* #1 from the first part of the print-run, bearing the crossed-out #15, are also rare. That claim, however, is rather doubtful.

And the final rarity, the prize of any EC collection, is of course *Shock Illustrated #3*, that final issue, of which only two hundred or so were ever folded and stapled.

Of course, since all concerned *knew* that it was something special, probably almost every copy has survived — in fact, a great many are still in the hands of the original owners, who bought them new from the EC offices for a mere 50¢ — 25¢ cover price, 25¢ for mailing.

On the collector's market at present, a copy of *Shock Illustrated #3* will bring upwards of $750. The most recent sale I'm aware of was for $825, and some have gone for much more. Some people have done all right from that 50¢ investment. But they've given up a piece of comics history.

The brief heyday of EC was a strange and wonderful chapter in the history of the comic book, and an inspiration for the future. Even now, Pacific Comics is selling two titles inspired by EC. *Twisted Tales* owes its existence to *Tales from the Crypt* and its kin, beyond doubt, and *Alien Worlds* bears a family resemblance to *Weird Science-Fantasy*. As EC fans have proclaimed for years on buttons, T-shirts, posters, and convention programs: *E.C. Lives!*

E.C. Comics

	Good	Fine	Mint
1-Not approved by code	8.00	24.00	45.00
2-5	6.00	18.00	32.00

NOTE: All have stories by Bands, Evans, Kelgeallo, and Wood. Evans in 1-5

ANIMAL FABLES
July-Aug., 1946 - No. 7, Nov-Dec., 1947
E. C. Comics

1	15.00	43.00	86.00
2-6	9.00	25.00	50.00
7-Origin Moon Girl	28.00	85.00	180.00

ANIMATED COMICS
No date given (Summer, 1947?)
E. C. Comics

1 (Rare)	45.00	125.00	250.00

AUTUMN MIST
Fall, 1947
E C Comics

1-1st app Happy Houlihans	17.00	50.00	100.00

CONFESSIONS ILLUSTRATED (Magazine)
Jan-Feb, 1956 - No. 2, Spring, 1956
E C Comics

1-Craig, Crandall, Wood, Orlando-a	5.00	15.00	30.00
2-Craig, Crandall, Kamen, Orlando-a	7.00	20.00	40.00

CRIME ILLUSTRATED (Magazine)
Nov-Dec., 1955 - No. 2, Spring, 1956
E. C. Comics

1-Ingels & Crandall-a	7.00	20.00	40.00
2-Ingels & Crandall-a	8.00	16.00	32.00

NOTE: Craig a-2. Crandall a-1 2. Evans a-1. Davis a-2. Ingels a-1 2. Kamen a-2. Orlando a-1. Orlando a-1 2 (c).

CRIME PATROL (Intersquadron No 1-5, International Crime Patrol No 6, becomes Crypt of Terror No. 17 on)
No. 7, Summer, 1948 - No. 16, Feb-Mar., 1950
E. C. Comics

7-14: 12-Ingels-a	17.00	50.00	110.00
15-Intro. of Crypt Keeper & Crypt of Terror, used by N.Y. Legis. Comm -last pg. Feldstein-a	50.00	150.00	310.00
16-2nd Crypt Keeper app.	38.00	115.00	235.00

NOTE: Craig c-14 in mist.

CRIME SUSPENSTORIES (Formerly Vault of Horror No 12-14)
No. 15, Dec-Jan, 1950 - No. 27, Feb-Mar, 1955
E. C. Comics

15-identical to No 1 in content. No 1 printed on outside back cover. No 15 formerly The Vault Of Horror 1 printed and blackened out on inside front cover with red (No. 1 buried over it. Severity scarce-9 to 15 were printed before a decision was made not to drop the Vault of Horror and launch off four titles. The print run was stopped on No. 15 and continued on No 1. All of No. 15 were changed as described above.

1	60.00	175.00	360.00
2	50.00	150.00	320.00
3	30.00	90.00	185.00
3-5	21.00	62.00	135.00
6-10	15.00	45.00	90.00
11,12,14,15	12.00	35.00	70.00
13,16-Williamson-a	15.00	45.00	90.00
17-Williamson/Feazetta-a, 6 pgs.	17.00	52.00	115.00
18	9.00	26.00	52.00
19-Used in SOTI, pg. 235	11.00	32.00	64.00
20-Cover used in SOTI, illo-"Cover of a children's comic book"	14.00	42.00	84.00
21,24-27	7.00	21.00	42.00
22,23-Used in Senate investigation on juvenile delinquency	11.00	32.00	64.00

NOTE: Craig c-1, 2, 7, 11, 16, 20-22. Crandall a-15,26. Evans a-5, 7, 9, 12, 27, 29. Kiefer a-17, 19. Evans a-13, 16, 21, 23, 25, 27, c-23, 24. Feldstein c-19. Ingels a-1 12, 14, 15, 27. Kamen a-7, 9, 19. Orlando a-7, c-25-27. Ravielgia a-22, 24, 25, 27. Kurtzman a-1, 3. Orlando a-16, 22, 24, 26. Wood a-2, 3. Issues No. 11,15 have E. C. "pacifier" stamps on. 25 contains the famous "Are You a Red Dupe?" editorial

CRYPT OF TERROR (Tales From the Crypt No. 20 on, formerly Crime Patrol)
No. 17, Apr-May, 1950 - No. 19, Aug-Sept, 1950
E. C. Comics

17	70.00	200.00	420.00
18,19	47.00	140.00	280.00

NOTE: Craig c-19. 17. 19. Feldstein a-17. 18. Ingels a-19. Kurtzman a-18. Wood a-18. Canadian reprints known. See Table of Contents

DANDY COMICS
Spring, 1947 - No. 7, Spring, 1948
E. C. Comics

1-Vince Fago-a	10.00	30.00	60.00

E. C. CLASSIC REPRINTS
May, 1973 - No. 12, 1976 (E. C. Comics reprinted in full color minus ads)
East Coast Comic Co

1-The Crypt of Terror No. 1 (Tales From the Crypt No. 46)	1.00	3.00	6.00
2-Weird Science No. 15('52)	.70	2.00	4.00
3-Shock SuspenStories No. 12	.35	1.00	2.00
4-Haunt of Fear No. 12	.35	1.00	2.00
5-Weird Fantasy No. 13('52)	.35	1.00	2.00
6-Crime SuspenStories No. 25	.35	1.00	2.00
7-Vault of Horror No. 26	.35	1.00	2.00
8-Shock SuspenStories No. 6	.35	1.00	2.00
9-Two-Fisted Tales No. 34	.35	1.00	2.00
10-Haunt of Fear No. 23	.35	1.00	2.00
11-Weird Science No. 12(No 1)	.35	1.00	2.00
12-Shock SuspenStories No. 2	.35	1.00	2.00

EXTRA!
Mar-Apr, 1955 - No. 5, Nov-Dec, 1955
E. C. Comics

1	7.00	20.00	40.00
2-5	5.00	14.00	28.00

NOTE: Craig, Crandall, Severin a-1 or all.

FAT AND SLAT (Ed Wheelan) (Gunfighter No 5 on)
Summer, 1947 - No. 4, Spring, 1948
E. C. Comics

1	10.00	30.00	60.00
2-4	8.00	24.00	48.00

FEAR
July-Aug., 1951 - No. 15, Jan, 1954
E. C. Comics

	Good	Fine	Mint
1	35.00	100.00	220.00
2	24.00	70.00	150.00
3	17.00	50.00	105.00

4-Used in SOTI, pg. 257, contains "Armurst" by Kurtzman which is his personal all-time favorite story

	14.00	42.50	85.00
5	12.50	37.50	75.00
6-10	9.50	28.00	56.00
11-15	7.50	22.50	45.00

NOTE: Davis a-4 all. c-11 12. Evans a-10-15. Hamitt a-1. Kurtzman a-1-5. Ingels a-1-5 8 Orlando a-1 2 7 9 12 15. Severin-Elder a-7. c-10. Toth a-10 12. Wood a-1-4 6-10. 12-15. c-13 15. Special stories: No 7 (Two Jims) No 9 (Cyrus Wax, No 12 Ax Fiend) (Canadian reprints known. see Table of Contents)

GUNFIGHTER (Fat & Slat No 1-4) (Becomes Haunt of Fear No 15 on)
No. 5, Summer, 1948 - No. 14, Mar-Apr, 1950
E. C. Comics

5,6-Moon Girl in each	25.00	70.00	150.00
7-14	17.00	50.00	110.00

NOTE: Craig & H. C. Kiefer art in most issues. Feldstein/Craig c-10. Feldstein a-7-11 Ingels a-5 14. c-7-12 Wood a-12, 14.

HAPPY HOULIHANS (Saddle Justice No. 3 on)
Fall, 1947 - No. 2, Winter, 1947-48
E. C. Comics

1-Origin Moon Girl	18.50	55.00	110.00
2	8.50	25.00	50.00

HAUNT OF FEAR (Formerly Gunfighter)
No. 15, May-June, 1950 - No. 28, Nov-Dec, 1954
E. C. Comics

15(1950)	90.00	270.00	560.00
16	50.00	145.00	300.00

17-Origin of Crypt of Terror, Vault of Horror, & Haunt of Fear, used in SOTI, pg. 43, last pg. Ingels-a used by N.Y. Legis. Comm

	50.00	145.00	300.00
4	40.00	120.00	235.00
5	30.00	85.00	175.00
6-10	20.00	60.00	130.00
11-13,15-18	15.00	45.00	90.00
14-Origin Old Witch by Ingels	20.00	60.00	130.00
19-Used in SOTI, ill-"A comic book baseball game" & Senate investigation on juvenile delinq	20.00	60.00	130.00
20-Feldstein c-/Haunt of Horror No. 12	12.50	37.50	75.00
21,22,24,25,27,28	8.75	26.00	52.00
23-Used in SOTI, pg. 241	10.00	30.00	60.00
26-Contains anti-Dr Wertham editorial, Are you a Red Dupe?	9.50	28.00	56.00

(Canadian reprints known. see Table of Contents)

NOTE: Craig c-15 17 18. 19 20 22 23 25 26 27. Crandall a-20. 21. 26. 27. Evans a-15-19. 22-25. c-15-17. 20 24. 8-26. Ingels a-16 17 4 28 c-15. 16. Kamen a-16 4 6. 8. Kurtzman a-15 21-28. Feldstein a-15. Kurtzman a-15-21. 17-22. Orlando a-9 12. Wood a-15. 16. 4-6.

IMPACT
Mar-Apr, 1955 - No. 5, Nov-Dec, 1955
E. C. Comics

1	7.00	21.00	42.00
2-5: 4-Crandall-a	5.00	15.00	30.00

NOTE: Crandall a-1-4. Davis a-2-4. c-1-5. Evans a-1, 4, 5. Ingels a-in all. Kamen a-3. Kurtzman a-1, 5. Orlando a-2, 5.

INTERNATIONAL COMICS (Crime Patrol No 6)
Spring, 1947 - No. 5, Nov-Dec, 1947
E. C. Comics

1	18.00	55.00	120.00
2-5	15.00	45.00	90.00

INTERNATIONAL CRIME PATROL (Formerly International Comics No 1-5; becomes Crime Patrol No. 7 on)
Spring, 1948
E. C. Comics

6-Moon Girl app	22.00	65.00	135.00

K. O. PUNCH, THE (Also see Lucky Fights It Through)
1948 (Educational giveaway)
E. C. Comics

Feldstein-splash, Kamen-a	117.00	340.00	700.00

LAND OF THE LOST COMICS (Radio)
July-Aug, 1946 - No. 9, Spring, 1948
E. C. Comics

1	11.00	32.50	65.00
2-9	7.50	22.50	45.00

LUCKY FIGHTS IT THROUGH (Also see The K. O. Punch)
1949 (16 pgs in color, paper cover) (Giveaway)
Educational Comics
(Very Rare) 1st Kurtzman work for E. C.; V D. prevention

	140.00	420.00	800.00

(Prices vary widely on this issue.)

NOTE: Subtitle: The Story of That Ignorant, Ignorant Cowboy. Prepared for Communicable Diseases Center, Columbia University

MAD
Oct-Nov, 1952 - Present (No. 24 on, magazine format)
(Kurtzman editor No. 1-28, Feldstein No 29 on)
E. C. Comics

1-'Wood, Davis, Elder start as regulars	60.00	180.00	360.00
2-Davis-c	30.00	90.00	180.00
3	18.00	55.00	110.00

4-Marijuana story "Flob Was a Slob" by Elder

	15.00	45.00	90.00
5-Low distribution, Elder-c	40.00	120.00	250.00
8-10	11.00	32.50	65.00
11-Wolverton-a	13.00	32.50	65.00
12-15	8.00	24.00	48.00
16-23(5/55): 22-ill by Elder. 23-Special announcement of cancellation	6.35	19.00	38.00

MD
Apr-May, 1955 - No. 5, Dec-Jan, 1955-56
E. C. Comics

1-Not approved by code	5.75	17.50	35.00
2-5	4.35	13.00	26.00

NOTE: Crandall, Evans, Ingels, Orlando art in all issues. Craig c-1 5

HIGGLEDY LOVE Gond Fine Mint
June-July 1959 - No 8, Avg-Sept, 1950
E C Comics

1	30.00	60.00	190.00
2-Crag/Feldstein-c	24.00	72.00	155.00
3	18.00	55.00	125.00
4-6 (Scarce)	28.00	85.00	185.00
7,8	18.00	55.00	125.00

NOTE: *Feldstein a-in most issues. Ingels a-1 2, 4-7 and 3 (Canadian reprints) known; see Table of Contents.*

A MOON, A GIRL ... ROMANCE (Becomes Weird Fantasy No 13 on; formerly Moon Girl No 1-8)
No 9 Sept-Oct, 1949 - No 12, Mar-Apr, 1950
E C Comics

9-Moon Girl cameo	40.00	120.00	290.00
10,11	30.00	90.00	200.00
12-(Scarce)	42.00	125.00	265.00

NOTE: *Feldstein, Ingels art in all. Canadian reprints known; see Table of Contents.*

MOON GIRL AND THE PRINCE (No 1) (Moon Girl No. 2-8; Moon Girl Fights Crime No 7,8, becomes A Moon, A Girl, Romance No. 9 on)
Fall, 1947 - No. 8, Summer, 1949
E C Comics (Also see Happy Houlihans)

1-Origin Moon Girl	37.00	110.00	240.00
2	25.00	75.00	180.00
3,4-Moon Girl vs. a vampire No. 4	20.00	55.00	120.00
5 E C 's 1st horror story, "Zombie Terror"	50.00	140.00	300.00
6-8 (Scarce)	25.00	75.00	180.00

NOTE: *No 2, 3 lst, 3 lan 50 pgs. No 4 on, 36 pgs. Canadian reprints known; (see Table of Contents).*

MORE TRASH FROM MAD (Annual)
1956 - No 12, 1963
E C Comics
nn(1956)-8 pgs color Mad reprint from No 30

	7.00	20.00	40.00
2(1959)-Market Product Labels	5.00	15.00	30.00
3(1960)-Test Kitchen Ads	4.00	12.00	24.00
4(1961)-Sing Along with Mad booklet	4.00	12.00	24.00
5(1962)-Rainbow Stickers; reprint from Mad No. 39	2.50	7.50	15.00
6(1963)-TV Guise bookiet	3.00	9.00	18.00
7(1964)-Alfred E. Neuman commemorative stamps	1.70	5.00	10.00
8(1965)-Life size poster-A E. Neuman	1.70	5.00	10.00
9 10(1966-67)-Mad/Hot Stick-Or	1.50	4.00	8.00
11(1968)-Collapsible poster & bumper sticker	1.50	4.00	8.00
12(1969)-Pocket medals	1.50	4.00	8.00

NOTE: *Kelly Freas in 1, 7, 4. Wilson c 3 5-8, 12*

PANIC (Companion to Mad)
Feb-Mar, 1954 - No. 12, Dec-Jan, 1955-56
E C Comics

1-Elder draws entire E C staff	7.00	20.00	40.00
2	5.00	15.00	30.00
3-Kelly parody, reefer mention	3.75	11.00	22.00
4-Infinity-c	3.75	11.00	22.00
5-18	3.00	9.00	20.00

NOTE: *Davis 5-12; c-11. Elder a-1-12. Feldstein c-1 2 5. Kamen a-1. Orlando a-1-9. Wildman a-1, 2, 4-6, 8-10. Wood a 2 9-11, 13.*

PICTURE STORIES FROM AMERICAN HISTORY
1945 - 1947 (68 - 52 pages)
National/All-American/E. C. Comics

1	4.00	12.00	24.00
2-4	3.00	9.00	18.00

PICTURE STORIES FROM SCIENCE
Spring, 1947 - No. 2, Fall, 1947
E C Comics

1,2	5.00	15.00	30.00

PICTURE STORIES FROM THE BIBLE
Fall, 1942-43 & 1944-45
National/All-American/E C Comics

1-4('42 Fall,'43)-Old Testament (DC)	4.00	12.00	24.00
Complete Old Testament Edition 232 pgs (1943-DC), contains No 1-4	7.00	20.00	40.00
Complete Old Testament Edition (1945-pub by Biole Pictures Ltd.) 232 pgs., hardbound, in color with dust jacket	7.00	20.00	40.00

NOTE: *Both Old and New Testaments published in England by Biole Pictures Ltd. in hardback, #43; in color, 3/6 pages.*

1,2(Old Testament reprints in comic book form)(E.C.)-52 pgs.

	4.00	12.00	24.00

1-(New Testament)(1944-46-DC)-52 pgs, each

	4.00	12.00	24.00

The Complete Life of Christ Edition(1945)-Contains No 1 & 2 of the New Testament Edition 5.00 14.00 28.00
Complete New Testament Edition(1946-E C)-144 pgs.; contains No 1-3 5.50 16.00 32.00
1(New Testament reprint in comic book form)(E C)-52 pgs. 3.00 8.00 16.00

PICTURE STORIES FROM WORLD HISTORY
Spring, 1947 - No 2 Summer, 1947 (52 48 pgs)
E C Comics

1,2	4.00	12.00	24.00

PIRATE
Oct Nov, 1954 - No 7, Oct-Nov, 1955
E C Comics

1-Williamson/Torres-a	14.00	40.00	80.00
2-Williamson/Torres-a	10.00	30.00	60.00
3-7	8.00	24.00	48.00

NOTE: *Crandall-a 3 at; c 3-4. Davis a-1 2 6. Evans a 2-7 c 7. Ingels a 2-7. Krigstein a-3 5 7 c-5 7. Wood a 1 7 c-1.*

PSYCHOANALYSIS
Mar-Apr, 1955 - No 4, Sept-Oct, 1955
E C Comics

1-All Kamen, not approved by code	5.75	17.50	35.00
2-4-Kamen a-in all	4.35	13.00	26.00

RADIO JUSTICE (Happy Houlihans No 1,2, becomes Saddle Romances No 9 on)
No 3, Spring, 1948 - No 8, Sept-Oct, 1949
E C Comics

3 the first E. C. by Bill Gaines to break away from M. C. Gaines' old Educational Comics format. Crag, Feldstein, H. C. Kiefer, & Stan Asch-s Mentioned in Lone and Death

	Good	Fine	Mint
	20.00	60.00	130.00
4-1st Graham Ingels E. C -a	20.00	60.00	130.00
5-8-Ingels-a lst id	17.00	50.00	110.00

NOTE: *Craig and Feldstein art in most issues. Canadian reprints known; see Table of Contents.*

SADDLE ROMANCES (Saddle Justice No. 3-8; continued as Weird Science No. 12 on)
No. 9, Nov. Dec., 1949 - No. 11 Mar-Apr, 1950
E C Comics

9-Ingels-a	18.00	55.00	120.00
10-Wood-s 1st work at E. C.; Ingels-a	22.50	67.00	145.00
11-Ingels-a	22.00	65.00	140.00

NOTE: *Canadian reprints known; see Table of Contents.*

SHOCK SUSPENSTORIES
Feb-Mar, 1952 - No. 18, Dec-Jan, 1954-55
E C Comics

1-Classic Feldstein electrocution-c; Bradbury adaptation

2	45.00	130.00	275.00
3	27.00	80.00	170.00
4	18.00	54.00	110.00
5-Used in SOTI, pg. 387,388	15.00	45.00	100.00
6-7	17.00	50.00	105.00
8-Williamson-a	18.00	54.00	110.00
9-11: 10-Junkie story	13.50	40.00	80.00
12-"The Monkey"-classic junkie cover/story, drug propaganda ish	17.00	50.00	105.00

13-Fuzzetta's only solo story for E. C., 7 pgs

	22.00	65.00	135.00
14,15-18	10.00	30.00	60.00
16-Used in 1954 Reader's Digest article, "Fiction Vs Kiddies Is Read"	10.00	30.00	60.00

NOTE: *Craig c-11, 12-17. Crandall a-3 13. 15-18. Davis a-1 5. Evans a-7 8. 14-18. c-16-18. Feldstein c-1 7-9 12. Ingels a-1 2, 6. Kamen a-in all. Krigstein a-1-6, 18. Wildman a-1, 3-7, 9, 10, 12 17 18. Wood a-2-15, 2-16, 14. No. 18 contains two narratives. Reid Fleming c-in all.*

TALES FROM THE CRYPT (Formerly The Crypt of Terror No 17-19) No 20, Oct-Nov, 1950 - No 46, Feb-Mar, 1955
E. C. Comics

20	85.00	225.00	850.00
21-Kurtzman-r/Haunt of Fear No 15/(1)	35.00	100.00	210.00
22-Moon Girl costume at costume party -one panel	35.00	100.00	185.00
23-25	20.00	60.00	120.00
26-30	18.00	48.00	100.00
31-Williamson-a, B&W and color illos in POP, Kamen draws himself, Gaines, Feldstein, Ingels, Craig & Davis in his story	30.00	90.00	190.00
32-35-28	20.00	60.00	120.00
33-Origin The Crypt Keeper	23.00	70.00	140.00
34 Used in POP pg 83	17.00	50.00	100.00
36 Used in Senate hearings & in Hartford Courant on comics	17.00	50.00	100.00
editorials-1954	12.00	35.00	70.00
41-46: 45-Space shoveling E C staff	12.00	35.00	70.00

NOTE: *Craig c-20, 22-24, c-26. Crandall a-36, 44. Davis a-23, 24-46, c-39-46. Elder a-37, 38. Evans a-33-37, 39, 40, 42-46. Feldstein a-20-22, 27-29, 39. Ingels a-in all. Kamen a-20, 25, 27-31, 33-36, 39, 41-45. Krigstein a-40, 42, 45. Kurtzman a-21. Orlando a-37, 38, 41. Wildman a-20, 24, 25, 27, 28, 31. Crandall reprints known; see Table of Contents.*

TALES OF TERROR ANNUAL
1951 - 1953 (25 cents)
E C Comics

nn(1951)-(Scarce)	220.00	660.00	1365.00
2(1952)	110.00	325.00	680.00
3(1953)	75.00	225.00	470.00

NOTE: *1 contains three horror and one science fiction-comic which Gaines mailed out in 1950 to 25 famous horror, crime, and science fiction book writers-generally had cover dates in 1951 and 52. No. 3 had horror, crime, and sheck stories first generally appeared in 1952. All E. C. annuals contain four complete books that did not sell as like stands-which were reissued in the annual format, minus the covers, and sold from then on like E. C. titles and on the stands in any titles. The contents of each annual may vary in the same year.*

TERROR ILLUSTRATED (Adult Tales of) Nov-Dec, 1955 - No 2, Spring, 1956 (Magazine)
E C Comics

1	7.00	20.00	36.00
2	5.00	15.00	28.00

NOTE: *Craig a-1 Crandall a-1 2. c-1 2. Evans a-1 2. Ingels a-1, 2.*

THREE DIMENSIONAL TALES E. C. CLASSICS (Three Dimensional Tales From the Crypt No. 2)
Spring, 1954 (Prices include glasses)
E. C. Comics

1-Reprints. Wood (Mad No. 3), Krigstein (W S. No. 7), Evans (F.C. No 13), & Ingels (CSS No 5), Kurtzman-c	20.00	60.00	120.00

NOTE: *Stories restored to 3-D format. Original stories not necessarily by artists listed. E.C. Crime Suspenstories # 5. Frontline Combat, #7. 3 - World Science*

THREE DIMENSIONAL TALES FROM THE CRYPT (Formerly Three Dimensional E. C. Classics)
Spring, 1954 (Prices include glasses)
E C Comics

2-Davis (TFTC No 25), Elder (VOH No.14), Craig (TFTC No.24), & Orlando (TFTC No.22) stories; Feldstein-c	22.00	65.00	140.00

NOTE: *Stories restored to 3-D format. Original stories not necessarily by artists listed TFTC Tales From the Crypt VOH Vault of Horror*

TINY TOT COMICS
1946 - No 10, Nov-Dec, 1947
E C Comics

1(nn)	8.50	25.00	50.00
2-10	7.00	21.00	42.00

TWO-FISTED TALES (Formerly Haunt of Fear No. 15-17)
No 18, Nov-Dec, 1950 - No. 41, Feb-Mar, 1955
E C Comics

18(No 1)-Kurtzman-c	70.00	200.00	410.00
19-Kurtzman-c	50.00	150.00	300.00
20-Kurtzman-c	30.00	90.00	180.00
21,22-Kurtzman-c	24.00	70.00	140.00
23-25-Kurtzman-c	17.00	50.00	100.00
26-35 "3-" Atom Bomb" by Wood	12.00	36.00	72.00
36-41	7.50	22.50	45.00
Two-Fisted Annual, 1952	70.00	200.00	410.00
Two-Fisted Annual, 1953	50.00	150.00	300.00

NOTE: *Craig a-18 Crig c-18, 19, 21, 38. Crandall a-25, 36. Davis a-20, 34, 40. c-30, 34, 35, 41. Annual 2 Evans a-24, 40, 41. c-40. Feldstein a-18. Krigstein a-41. Mutant*

VALOR
Mar-Apr, 1955 - No 5, Nov-Dec, 1955
E. C. Comics

	Good	Fine	Mint
1-Williamson/Torres-a; Wood c/a	17.00	50.00	100.00
2-Williamson c/a; Wood-a	14.00	42.50	85.00
3-Williamson, Crandall-a	10.00	30.00	60.00
4-Wood-c	10.00	30.00	60.00
5-Wood c/a, Williamson/Evans-a	8.75	26.50	53.00

NOTE: *Crandall a-3. 4 Ingels a-1, 2, 4, 5 Krigstein a-1 5 Orlando a-3 4 c-3 Wood a-1, 2, 5, c-5 all.*

VAULT OF HORROR (War Against Crime No 1-11)
No. 12, Apr-May, 1950 - No. 40, Dec-Jan, 1954-55
E C Comics

12	90.00	270.00	575.00
13-Morphine story	50.00	145.00	300.00
14	35.00	105.00	205.00
15	35.00	105.00	220.00
16	25.00	75.00	165.00
17-19	20.00	60.00	130.00
20-22, 24, 25	15.00	45.00	90.00
23-Used in POP, pg. 84	16.00	48.00	95.00
26-B&W & color illos in POP	16.00	48.00	95.00
27-35	12.50	37.50	75.00
36-"Pipe Dream"-classic opium addict story by Kingstein, Twin Bill* cited in articles by T. E. Murphy & Warthman	12.50	37.50	75.00
37-Williamson-a	12.50	37.50	75.00
38-40: 39-Kamen-a	12.50	37.50	75.00

NOTE: *Craig art in all but Ingels in 13, 13 3, 15 17 Crandall a-23, 34. Davis a 17, 38. Evans a 27, 28, 31, 32, 33. Feldstein a-12, 14, 16, 18. Kamen a-7, 8, 14-16, 25, 28, 35. Krigstein a-30, 38-40. Kurtzman a-12 15. Orlando a-24, 31, 40. Wood a-11, c-11.*

WEIRD FANTASY (Formerly A Moon, A Girl. Romance, becomes Weird Science-Fantasy No 13 on)
No 13, May-June, 1950 - No 22, Nov-Dec, 1953
E. C. Comics

13(No.1) (1950)	80.00	240.00	495.00
14	45.00	130.00	260.00
15-16	37.00	110.00	220.00
17-Used in SOTI, pg. 144	37.00	110.00	220.00
17 (1951)	28.00	85.00	175.00
18-20	28.00	85.00	175.00
21-13 (1953)	17.00	50.00	100.00
14-Frazetta/Williamson(1st all E C)/Krenkel-a, 7 pgs	30.00	90.00	190.00
15-Williamson/Evans-a(3), 4,3,5,7 pgs	20.00	60.00	120.00
16-19-Williamson/Krenkel-a in all 18-Williamson/Krenkel-c	17.00	50.00	100.00
20-Frazetta/Williamson-a, 7 pgs.	20.00	60.00	120.00
21-Frazetta/Williamson-c/Severin/Krenkel-a	30.00	90.00	190.00
22-Bradbury adaptation	37.00	110.00	220.00

NOTE: *Crandall-a 22. Elder a 17. Feldstein a 13(No 1) 6. c 13(No 1) 14 (No 12 w/Wood) 15. Kamen-a 13(No 1) 15, 16, 17. Krigstein a-20. Kurtzman-a 13(No 1) 13(No 3) 15, 16, 17. Severin a 18-20 (2 stories in No. 18) c 19. Severin/Elder a 18-21. Wood a 13(No 1) 14, 17(2 stories as in No. 18-13) Canadian reprints exist; see Table of Contents.*

WEIRD SCIENCE (Formerly Saddle Romances) (Becomes Weird Science-Fantasy No 23 on)
No 12, May-June, 1950 - No 22, Nov Dec, 1953
E C Comics

12(No.1) (1950)	85.00	250.00	525.00
13	47.00	140.00	275.00
14,15 (1950)	45.00	130.00	260.00
5-10	27.00	80.00	160.00
11-14 (1952)	17.00	50.00	100.00
15-18-Williamson/Krenkel-a in each, 15-Williamson-c, 17-Used in POP, pgs. 81,82	20.00	60.00	120.00
19-20-Williamson/Frazetta-a, 7 pgs each. 19-Used in SOTI, ills-"A young girl on her wedding night shaks her sleeping husband to death with a hatchet -"	27.00	80.00	160.00
21-Williamson/Frazetta-a, 6 pgs.	27.00	80.00	165.00
22-Williamson/Frazetta/Krenkel-a, 8 pgs., Wood-a(r) from Shock Suspenstories	27.00	80.00	165.00

NOTE: *Elder a-14 19 Evans a-21 Feldstein a-12(No 1) 6, c-12(No 1) 8 11 Ingels a-15 Kamen a-12(No 1) 13, 15, 18, 20, 21 Kurtzman a-12(No 1) 7 Orlando a-19-22 Wood a-12(No 1) 13(No 2) 5 22(No 1) 10 12, 13 Wood a-14 (one 2 Wood) Severin c-9, 10, 13-22 Canadian reprints exist; see Table of Contents.*

WEIRD SCIENCE-FANTASY (Formerly Weird Science & Weird Fantasy) (Becomes Incredible Science Fantasy No 30)
No. 23 Sept.-Oct., 1954 - No. 29, May-June, 1955
E. C. Comics

23,24-Williamson & Wood-a in both	17.00	50.00	110.00
25-Williamson-c; Williamson/Torres/Krenkel-a plus Wood-a	22.00	65.00	135.00
26-Flying Saucer Report, Wood, Crandall, Davis-a	15.00	45.00	90.00
27	17.00	50.00	110.00
28-Williamson/Krenkel/Torres-a, Wood-a	22.00	65.00	1a5.00
29-Frazetta-c, Williamson/Krenkel & Wood-a	50.00	120.00	250.00

NOTE: *Crandall a 26, 27, 29 Evans a-26 Feldstein c-24, 26, 28 Kamen a-27, 28 Krigstein a-23-25 Orlando a-in all. c-23 27.*

WEIRD SCIENCE-FANTASY ANNUAL
1952, 1953 (Sold thru the E C office or on the stands in some major cities)
E C Comics

1952	120.00	330.00	680.00
1953	75.00	220.00	440.00

NOTE: *The 1952 annual contains books cover-dated in 1951 & 1952, and the 1953 annual from 1952 & 1953. Contents of each annual may vary in some year.*

WEIRD SUSPENSE STORIES (Canadian reprint of Crime SuspenStories No 13, see Table of Contents)

Upsetting editors, making people nervous, and proving he can pull it off.

An interview with Bloom County's

Berke Breathed

By John Sayers

When he greets you at the door with a 12-foot Burmese python wrapped around himself, Berke Breathed gives the impression of being an average, everday strip cartoonist. He isn't.

At 26, Breathed (rhymes with "method") is one of the youngest professionals on the comics page. His feature ***Bloom County****, syndicated by the Washington Post Writers Group, enjoys wide success nationwide.* ***Loose Tails****, the first* ***Bloom County*** *collection, is on the paperback bestseller lists. The feature's engaging mix of social, cultural, and political humor has won Breathed a devoted following among readers and critics alike.*

Yet here is a man who came to cartooning only recently and isn't certain he wants to do it for the rest of his life.

John Sayers spoke with Berke Breathed at his home deep in America's heartland, while his snakes and a Labrador named Boozer looked on. There was a nervous tension in the air — after all, here was a man who had been arrested twice for harboring live alligators in his apartment.

Comics Collector: You've been a little difficult to track down lately . . .

Berke Breathed: I've been on the road promoting my book but I only made it to Boston and Washington, D.C. I would have been out for quite a while longer but I cancelled the rest of the promotional tour. It wasn't up my alley. I had some difficulty playing the role of "famous cartoonist." Living here in Iowa City, it's hard to think of yourself as famous, and I don't think of myself in that way.

CC: Did you get a good deal of response on the tour?

Breathed: As those things go, I did all right. There was so much running around, doing interviews, jumping from television station to radio station to newspaper. No one needs to be heard that much — certainly not myself. That routine got old very quickly, so I thought I'd dispense with it. Of course, that doesn't please publishers very much.

CC: When did you start cartooning?

Breathed: Really only a few years ago, at the University of Texas. As a fluke, I submitted a cartoon to the *Daily Texan*, just to see if I could get something printed. I'd never done cartoons before. I had been a photographer, a writer, and a filmmaker, but never a cartoonist.

The cartoon was published, and,believe me, the first time you see your name in print can be intoxicating. I kept drawing cartoons, because people responded to them much faster than they did to anything that I would write. Cartooning seemed a very effective way to entertain, to get a point across, and to make a name for myself. Eventually this led to *The Academia Waltz*, a comic strip I did regularly for the *Daily Texan* for two years.

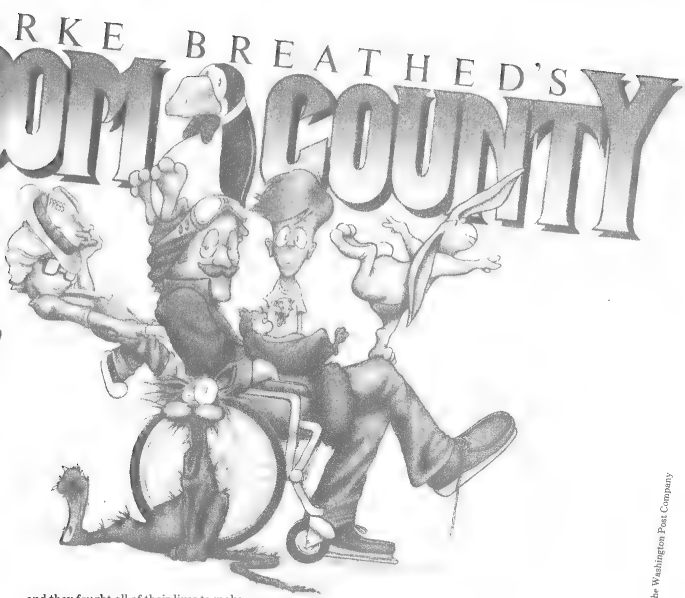
CC: Did you read many comic strips while you were growing up?

Breathed: No, and I still don't follow them very closely. I'm embarrassingly uninformed about the history and the status quo of the comics page. And now that *Doonesbury's* gone, what else is there to read?

Now that I've been doing some speaking, I'm naturally asked a great deal of questions about the comics. As a result, I've needed to educate myself on my own profession. While the history and background of the comic strips is very fascinating, I've also found the field to be sadly lacking in substantial talent, except in the early days.

CC: It's interesting that you come from a background entirely different from most other cartoonists.

Breathed: Oh, yes. Most of my peers wanted to do this all of their lives. They knew they were meant to be cartoonists,



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and they fought all of their lives to make it. Charles Schulz is, of course, the complete cartoonist — he grew up with the comics page and knew what he wanted to be from the age of six.

On the other hand, I'm doing this kind of backwards. I had no intentions of doing a daily comic strip. There are other things that I would much rather be doing. Fortunately, *Bloom County* may lead to those things. But I don't feel entirely comfortable in my present role.

CC: What had you planned on doing?

Breathed: After graduating from the university of Texas with a degree in photojournalism, I wanted to become a *National Geographic* photographer. I was working on that when the Washington Post Writers Group called and suggested that I start a national comic strip. The editors had never seen *The Academia Waltz*, but they had heard of it through word of mouth.

They told me, "Before you sign with anyone else" — as if I was going to — "we want to see your work." Six months later, we signed a contract and started my version of a national feature, which was naturally different from the college strip.

CC: Then, after two years doing *The Academia Waltz*, you graduated from college and were called up by the Washington *Post*. I was going to ask you about the hardships of getting your strip sold and syndicated, but . . .

Breathed: I was lucky there. In fact, I had contacted three or four of the other, larger syndicates. I received a few nice letters and a few standard rejection slips, as well. But the Post Company has been perfect for me. They have a complete hands-off policy with me, never editing except for grammar. Since *Bloom County* is the only comic strip the *Post* distributes, I really don't think they'd know what to do if they ever *did* want to edit me.

CC: What are the similarities between *The Academia Waltz* and *Bloom County*?

Breathed: Steve Dallas and Cutter John are the only two characters from the college strip. I had this little dog in *Bloom County* at first. He had a popular following at school, and I planned to carry him over. Then I realized that there are nothing but dogs and cats on the comics page. This tells you how

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Cloak & Dagger #1, 2, 3, 4	@ 1.00	2, 3, 4, 5, 6, 7, 8	@ 1.50
Conan #100	1.50	Rom #1	4.00
Crystar #1	2.00	2	2.00
Daredevil #174, 175, 176	@ 3.00	Annual 1	1.50
181	2.50	Ronin #1, 2	@ 2.50
179, 182, 183, 184, 185, 186, 187	@ 1.00	Spiderman #200	2.00
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Killraven	5.95	X-Men 150	1.50
New Mutants	4.95	165 (First P. Smith)	2.00
Star Raiders	5.95	166	1.50
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X-Men	5.95	X-Men Portfolio 4 full color 11 x 14 plates	7.95
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2	8.00	Teen Titans #1	20.00
3	4.00	15, 16, 17, 18, 19, 21, 25	@ 1.00
4, 5, 6, 7, 8, 9, 10, 11	@ 2.00	E-Man #1, 3, 6, 7	@ 1.00
Marvel Universe #1-14 Set	20.00	Warp #1, 2, 3	@ 1.00
Micronauts #1	4.00	Mighty Crusaders #1, 2, 3	@ 1.00
2	2.50	Silver Star #1	1.00
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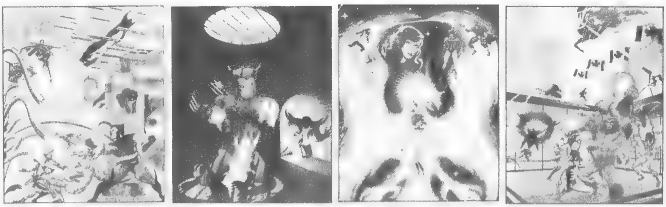

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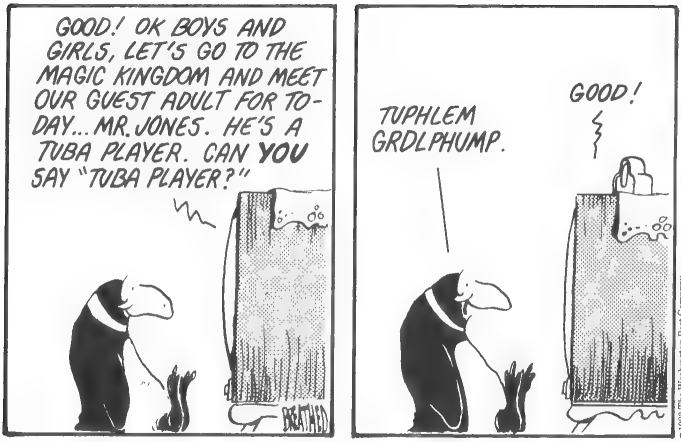
GOOD! OK BOYS AND GIRLS, LET'S GO TO THE MAGIC KINGDOM AND MEET OUR GUEST ADULT FOR TODAY... MR. JONES. HE'S A TUBA PLAYER. CAN YOU SAY "TUBA PLAYER?"
BREATHED
TUPHLEM GRDLPHUMP.
GOOD!
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uninformed I was about comics in general.

I discovered that Garfield and my dog had similar personalities — the smart-aleck animal, constantly talking back to the owner. I didn't want those kinds of comparisons made, so I eliminated the dog and introduced Opus the penguin.

CC: Opus has a decidedly different personality than Garfield.

Breathed: Oh yes, I had to think of something that wouldn't conflict, that would be different. Now you've seen an explosion of that kind of personality on the comics page — all sorts of cynical, smart-aleck animals, as well as people. Even babies.

CC: Since the comics as a whole didn't exactly have a big impact on your work, what did influence you?

Breathed: Garry Trudeau's *Doonesbury* has had a major influence on me — probably as much as Feiffer influenced Trudeau when he was starting out.

Beyond that, I've been inspired by Walt Kelly's work on *Pogo*. Recently, I did a two-panel strip, which is rare for me. Usually I work exclusively in four panels. With all that room to draw, it turned out looking a bit Walt-Kellyish, which I was rather proud of. You don't see his type of high-quality penmanship in the comic strips anymore.

Disney has had more of an influence on my work than people could imagine. I've followed the styles of the great editorial cartoonists — such as Pat Oliphant and Jeff MacNelly — very closely as well. But the only comic strip that I ever paid much attention to was *Doonesbury*.

CC: Speaking of Trudeau's influence, how do you react to those who say that *Bloom County* is derivative of *Doonesbury*?

Breathed: I'd say that they probably haven't taken a good look at my strip. I really don't think that the comparisons with *Doonesbury* are fair any more. They began on the day I took away the word balloons, and I have a feeling that if I put them back in, all of this talk would stop.

My approach to cartooning is the same as my approach would be to making a film — which is what I hope to be doing soon. As I have later discovered, Trudeau approaches his subject in the same way. He frames the action in *Doonesbury* as if he were looking through a camera, which is unusual for comic strips. That's why we look similar — we're both frustrated filmmakers. In fact, film storyboards resemble comic strips. You see what the camera would see — lots of repeating frames and lots of conversational humor. By and large, the remainder of the comics page is not conversational humor; it's mostly made up of gags and puns. Trudeau made a radical departure from the rest of them.

What surprises me is that no one notices how all of the rest of the comic strips are so derivative of each other. I get some heat for being derivative of Trudeau's style, but how many other strips on the comics page look exactly like all the rest? People have been copying the *Peanuts*, *Garfield*, and *B.C.* molds for years.

I think our humor and the strips' general content are very dissimilar. I employ much more fantasy. When I do get into politics, which is very rare, I have a different approach. For instance, you're never going to see Chuck Colson before a Congressional hearing in *Bloom County;* you might see an animal playing Chuck Colson, doing slapstick.

CC: Did *Bloom County* profit from Trudeau's sabbatical?

Breathed: Oh, we probably picked up more papers from him leaving than any

other strip did. We're in about 440 papers now, including daily, Sunday, and college papers.

CC: How did your unique character Cutter John come about?

Breathed: I had noticed in college that no one had tackled that kind of territory in a comic strip before. That's when I introduced Cutter John, who started in the Texas strip as Saigon John. This was the kind of area that I like to sink my teeth into — to upset editors, to make people nervous, and to prove that I can pull it off. Fortunately for me, Cutter John has been very successful and well-received.

CC: What connection do you have with disabled veterans, other than featuring one prominently in your strip and on the cover of your book?

Breathed: Their national organization was kind enough to fly me out to their convention in Oklahoma City and give me the Disability Awareness Award for the year. I made some nice friends. Also, all of the original art from the book was sold at a gallery showing in Washington, D.C., and the proceeds went to the vets. It's really the only charity that I have been connected with, and I have no closer ties with them than that — just that I've shown a realistic disabled character in a positive light.

Ironically enough, I was banned in Boston over Cutter John. The *Harvard Crimson* started running *Bloom County* on a day that he was there with one of the animals in his lap. They weren't familiar with any of the characters, and somehow they had interpreted that particular strip as a slap at disabled people. So they cancelled me.

Well, they got plenty of complaints from people who were familiar with the strip from the Boston *Globe*, and the strip was eventually reinstated. It was pretty shocking, though, to read how I had been insensitive to gays, minorities, and disabled people. They're a really strange bunch up there.

CC: Do you tend to identify personally with Cutter or any other character in *Bloom County*?

Breathed: Like most authors, I've noticed my traits showing up in all of them. I'm sure that a few of my negative traits pop up in Steve Dallas. I know that Milo shows off my mischievous journalistic tendencies.

CC: Did you ever work on a newspaper?

Breathed: Oh, sure! I *love* newspapers! I was down at the offices of the *Daily Texan* all day and all night long. I didn't just draw cartoons for them — I was a photographer, a writer, and a reviewer, too. So I was always tied in with journalism -- causing trouble and being irresponsible, just like Milo.

These digs at journalism are fun, because so few people get to do it within the business. I've always bitten the hand that feeds me, and it isn't always appreciated by the editors. Too bad.

CC: Have you ever been censored in any local papers?

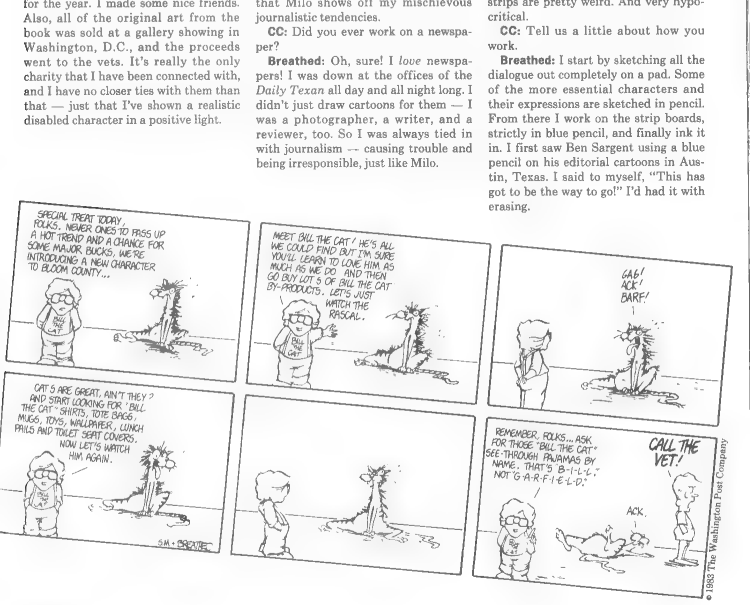
Breathed: I've been cartooning long enough to know what I can and cannot get away with, so I edit accordingly. We rarely have problems there.

What really bothers me are the petty quirks of some editors. In Houston, they have this nasty habit of editing out any mention of brand names, like McDonald's or 7-Eleven. In any other medium of satire, brand names are frequently used to make fun of known products that people can identify with. I do it constantly. These editors see them as advertisements, so they edit.

I've found that you can do *any*thing *any*where but on the funny pages. The rules these editors apply to the comic strips are pretty weird. And very hypocritical.

CC: Tell us a little about how you work.

Breathed: I start by sketching all the dialogue out completely on a pad. Some of the more essential characters and their expressions are sketched in pencil. From there I work on the strip boards, strictly in blue pencil, and finally ink it in. I first saw Ben Sargent using a blue pencil on his editorial cartoons in Austin, Texas. I said to myself, "This has got to be the way to go!" I'd had it with erasing.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BILL THE CAT
MEET BILL THE CAT! HE'S ALL WE COULD FIND! BUT I'M SURE YOU'LL LEARN TO LOVE HIM AS MUCH AS WE DO! AND THEN GO BUY LOTS OF BILL THE CAT BY-PRODUCTS. LET'S JUST WATCH THE RASCAL.
BILL THE CAT
GAG! ACK! BARF!
CAT'S ARE GREAT, AIN'T THEY? AND START LOOKING FOR "BILL THE CAT" SHIRTS, TOTE BAGS, MUGS, TOYS, WALLPAPER, LUNCH PAILS AND TOILET SEAT COVERS. NOW LET'S WATCH HIM AGAIN.
BILL THE CAT
S.M. • BREATHED
REMEMBER, FOLKS... ASK FOR THOSE "BILL THE CAT" SEE-THROUGH PAJAMAS BY NAME. THAT'S B-I-L-L. NOT G-A-R-F-I-E-L-D.
CALL THE VET!
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CC: Do you use any assistants?

Breathed: No, I couldn't imagine doing that. When you're popular enough, it's evidently a very vogue thing to do. You can afford to bring people in to do it all. I'm always shocked to hear that a particular artist that I admire is having other people do much of the work.

I'm pleased with a particular panel when it turns out good in the inking process. The final details make it fun to draw. I can't imagine giving it to some guy who does nothing but trace over your blue lines.

It's a bad omen for the comics page when it becomes so formulaic people can be hired to do it for you. You know that you're not growing or evolving — and you stop putting yourself into the strip. It's some comfort to know that a few of the best in the business still do it all themselves.

CC: Has *Bloom County* changed much since the beginning?

Breathed: It's an entirely different strip from when I started. That's everything — art, humor, tone. It began as a very rural strip.

To tell you the truth, I had trouble going from the college strip to the daily routine of doing a feature for a national audience. I didn't get into the swing of things for a year, really. The characters were neither consistent nor developed very well, and the humor was remarkably sloppy. The past six months has been the only time I've been comfortable with the cartoon at all.

And it's in a constant state of change, that's for sure. In a year, it will look considerably different than it does now. That's the only thing that keeps me interested in continuing.

CC: Have you added or discarded many characters since you've started?

Breathed: Oh, quite a few. In fact, almost all the characters that were there in the beginning are gone now. Milo has survived. But Binkley, Opus, Bobbi Harlow, and Steve Dallas were all added later.

I've been weak on strong female characters, so I'm bringing in a teen-ager named Yaz Pistachio. *[She has appeared since this interview was conducted.]*

CC: Can you describe Yaz?

Breathed: As usual, I've found it doesn't work to characterize them too well before they start in the strip. My characters evolve and take on a life of their own. I have to let them.

I did not characterize Milo as being the way he is now. He just turned out that way. The same thing happened with Opus. He really had no personality at all in the beginning, and I just let him flow. I would hesitate to use any words to describe Opus. I would know how to put words in his mouth but I wouldn't know how to talk about his personality.

The same is true with Yaz. The most I could say about the character is that she's a non-conforming 16-year-old girl, having problems because of her insistence on bucking the rules all the time. She's an overly sensitive young woman as well.

CC: Did you make a conscious decision to have the animals talk and to introduce an element of fantasy in the strip?

Breathed: I didn't want the strip to become just another situation comedy. Since the late Seventies, these social commentary strips on fads and feelings have been in vogue. I wanted to do something a little more off the wall, a little more esoteric. Animals talking to people is just unreal enough to make it interesting for me.

If you bring too much realism into the comics, there's no reason to have a comic strip. I get bored with the strip when it gets too low-key. There has to be something weird enough going on to keep my attention. Where else can you do this stuff but in comic strips? What else are comic strips for?

CC: One of your more bizarre characters, Bill the Cat — is he a reaction against the success of *Garfield*?

Breathed: Not necessarily. Actually, Bill is a representative of my more unbridled sense of humor in its purest form — when I don't water it down for the comics page at all. I can get pretty darn weird with Bill the Cat, and it comes across.

CC: Are we going to see Bill the Cat T-shirts and tote bags and Underoos and shake-up mugs and . . .

Breathed: No! Not a one. Although

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many companies have wanted to do it, I won't allow it. If there was just one item out there, it would *ruin* the joke.

Now, you *can* get an Opus T-shirt . . .

CC: With all of these characters running around *Bloom County*, do you need to make a conscious effort to keep the character mix balanced?

Breathed: Yes, that's a necessary concern. You often see one person taking over a feature. But now, one-character strips are all the rage. You rarely see an ensemble cast on the comic pages any more.

I've had to make an effort to work in Cutter John more than I would normally. He's somewhat hard to use, because he doesn't physically fit into the frame very well with his chair. He's at a different height than the rest of the characters, and it can make it difficult as well. As a result, I haven't characterized him as much as I'd like to.

Cutter John actually seems to work best with the animals, as they're right down at his level and fit nicely on his lap.

CC: I'm sitting here looking at the cover of your first book with everyone on Cutter John's lap. Why was *Loose Tails* so long in coming?

Breathed: I wasn't interested in reprinting the early strips, and I probably never will. But the book seemed to have caught everyone by surprise — from the publishers, who had printed only a small run, down to the bookstore owners, who hadn't ordered many to start. There was and is a plethora of cartoon books out on the market, and none of them sell a great deal, with a few exceptions.

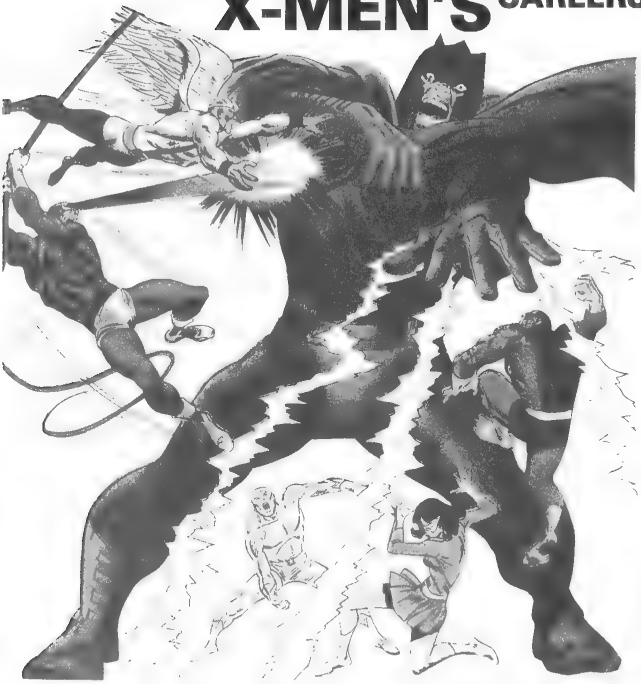
But we sold out the first printing a whole week before the official publication date. The majority of the stores had ordered six copies, thinking that they'd have them for a good couple of months. They were out the first day.

CC: Do you plan to do *Bloom County* all your life?

Breathed: No, I'm not one of those types who will die doing it. I don't know how people can do a comic strip for 20 years. I couldn't tie myself to three characters for that long — there's too much to do in the world.

Of course, I say that now, but you never know what will happen. I'm always careful not to predict what I'll be doing at any given time — it can be extremely dangerous. Yet I've got too many things I've got to try yet before I spend the rest of my life in *Bloom County*.

A PROBABLE OUTLINE OF THE X-MEN'S CAREERS



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By Robert J. Sodaro

Recap

The first part of this article profiled the early life and times of the founder and mentor of the X-Men, Professor Charles Xavier. It was revealed how his father had died in nuclear accident, and his bereaved mother married his father's less-than-honorable partner, Kurt Marko. As a youth, Charles was constantly set upon by his disaffectionate older step-brother, Cain.

The rivalry between the two continued after the deaths of their remaining parents, and into their adult lives. While in Korea during the Korean War, Cain found the crimson ruby of Cyttorak and became The Juggernaut. While recuperating from injuries received in battle, Charles was "Dear Johned" by Moira MacTaggart, whom he had met shortly before entering the service. When he was discharged, Charles took to bumming around the Mediterranean, where he briefly met the young Ororo. In his travels he also met and befriended a mutant named Magnus, who eventually became Magneto (pronounced Mag-nee-to, as stated by both Stan Lee and Chris Claremont).

Charles also met, and had a brief affair with, a young woman named

Gabrielle Haller. At the end of the romance, Charles traveled on to Tibet, where he fought and was crippled by the alien, Lucifer. Meanwhile, Gabrielle gave birth to Charles' son. To this day, Charles does not know this.

After his injury, Charles returned home, and eventually gathered together Scott Summers, Bobby Drake, Warren Worthington III, Hank McCoy, and Jean Grey to form the first team of what would eventually be called The X-Men.

*This article picks up from Jean Grey's arrival at Professor Xavier's school (**X-Men** #1) and continues to the point where the original team was disbanded (#66).*

In the Beginning

The first call to arms The X-Men had as a team was with Xavier's old acquaintance, Magnus, who had now taken the name Magneto. Since their first meeting, Magneto had put to use the gold bullion that he had appropriated from Baron Strucker. He had built several bases of operation that he would use in his attacks on *homo sapiens*.

After battling Magneto to a standstill at Cape Citadel, The X-Men fought The Vanisher (#2). The Vanisher had stolen the national defense plans, and was attempting to blackmail the government into paying him $10,000,000 to return them. Actually, it was Professor X, not The X-Men, who bested The Vanisher. He did so by erasing the Vanisher's memory, leaving The X-Men to dispose of The Vanisher's goon squad.

Shortly afterward, Angel took a short cut across Stark Industries' Westchester plant to reach Professor Xavier's school (*Tales to Astonish* #49). What he did not know was that SI was testing a "highly refined" nuclear device in the area. (Why Stark Industries would detonate a nuclear device, "highly refined" or not, within spitting distance of New York City has never been answered, if indeed even asked.) Iron Man attempted to warn Angel, but was unable to do so. The brief exposure to the intense radiation of the blast caused Warren to temporarily become mentally unbalanced. Warren attacked The X-Men and Iron Man. The effect wore off after several hours, leaving Warren, his fellow students, and Iron Man slightly worse for wear.

In *X-Men* #3, The X-Men found The Blob earning a living in a carnival. The Blob had no idea he was a mutant until

DELAY? DESTROY... THEM... AT ONCE!
AND SO, SUMMONING ALL OF HIS ARDUOUS POWERS...
CHANCE BLOWS HOME!
DEADLY
YOU'RE WALL OF THE VANISHER!
MUTANT MANACES
MARVEL HEROES ON TV!

The X-Men told him. Upon hearing this, he turned on Xavier and his pupils. The X-Men were unable to contain him and The Blob escaped, only to return with his carny pals to attack The X-Men. Once again, Professor X pulled his "memory-erasing" trick, and The Blob and his friends returned to their old lives, unaware of what had occurred.

Magneto returned in issue #4, and this time he brought helpers. Banded with him was the first incarnation of The Brotherhood of Evil Mutants, which consisted of Magneto, The Toad, Mastermind (Jason Wyngarde), Quicksilver (Pietro), and Quicksilver's sister, Wanda, The Scarlet Witch (unknown to Magneto or Pietro and Wanda, they were Magneto's children).

Using Mastermind's illusion powers, the Brotherhood took over the small South American nation of San Marco. In the ensuing battle, even though Magneto was forced to flee, the Professor seemingly lost his powers. This was a ruse on the Professor's part, as he wished to test his students under battle conditions without his help.

The test worked because The X-Men were able to defeat Magneto (#5) when they stormed his fortress on Asteroid M. They did have a bit of help this time from Pietro and Wanda, who stopped Magneto from blowing The X-Men out the airlock. Right after this adventure Iceman and the Human Torch teamed

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up to fight Captain Barracuda (*Strange Tales* #120).

Convinced that Namor, The Sub-Mariner, was a mutant, both the Professor and Magnus began to search for him, in an attempt to convince the Lord of Atlantis to ally himself with their side (*X-Men* #6). Magneto managed to lure Namor to Magneto's private island in the North Atlantic. Once there, Magneto began to work his wiles on the Sub-Mariner. When The X-Men intervened, Magneto was forced to attack Namor. This showed Namor that Magneto was a villain, so he walked away from the entire setup, forcing Magneto to retreat.

The X-Men returned home, where they were forced into a battle with The Fantastic Four when The Puppet Master (under the direction of The Mad Thinker) took over Xavier's mind (*Fantastic Four* #28). The Beast managed to destroy the Puppet Master's clay figurine of Professor X. Then the combined might of the two teams forced the villains to flee.

In *X-Men* #7, several important things happened to the team. First, The X-Men graduated and the Professor revealed that he was going to take a short leave of absence from the school. Xavier told them it was to continue with his research. He then appointed Scott as deputy leader, and unveiled the mutant-tracking Cerebro.

This left them truly alone when Magneto returned and recruited The Blob to his band. Once The X-Men learned The Blob had regained his memory, they attacked The Brotherhood. Magneto lost his advantage when The Blob accidently got in the way of a missile meant for The X-Men. After this, The Blob decided that he wanted nothing to do with this power struggle, and returned to the carnival. This, plus growing dissension within his ranks (from Pietro and Wanda) left Magneto no alternative but to turn tail again.

Magneto set out to renew his assault on the X-Men, but ran into Thor instead (*Journey into Mystery* #109). Then Quicksilver and The Scarlet Witch battled The Human Torch and The Thing in *Strange Tales* #128.

The next mutant The X-Men ran into was Unus the Untouchable (*X-Men* #8). The Beast was forced to show off his mutant powers to rescue a small child, and was set upon by a mob of mutant haters. In a fit of rage, he quit the group and became a professional wrestler. It was at this time that he ran into Unus (also a wrestler), who was attempting to join Magneto's group.

Later, when Unus robbed a bank, The X-Men tried to stop him. It was The Beast who stopped Unus' crime spree, by constructing a device that would increase Unus's power. After being exposed to rays from this device, Unus' force field was so powerful that it repelled everything, including the food Unus wanted to eat. Faced with starving or surrendering, Unus gave up, promising never again to use his power for evil.

Beast's return to the team was also timely, as the Professor summoned them to Europe to help in his battle with Lucifer (#9). In Europe, The X-Men briefly encountered The Avengers, who had been following Lucifer's evil emanations via Thor's hammer. When the Professor convinced Thor that it was The X-Men's fight, The Avengers returned home, leaving The X-Men to beat Lucifer, which they did.

When they returned home, Professor X and Cyclops sought, but did not find, new students, and the entire team showed up at Sue Storm and Reed Richards' engagement party (*Fantastic Four* #35 and 36). After several weeks of inaction, the team traveled to the Antarctic to discover the Savage Land and Ka-Zar (*X-Men* #10). Once they determined that Ka-Zar was not a mutant they returned home, where they discovered that Magneto was active again. Magneto's pride very nearly became his undoing, because he attempted to

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induce The Stranger to join The Brotherhood (#11).

The Stranger did not join but, after turning Mastermind into a living statue, he abducted Magneto and The Toad. The Stranger told Xavier that he was an alien, and his people were always interested in mutations, so he was bringing them a specimen from Earth. Free from the control of Magneto, Wanda and Pietro said they were no longer interested in fighting, and left. (This absence from public life was short-lived, because they joined The Avengers a few months later in *Avengers* #16.)

Next up for the young mutants was The Juggernaut (#12 and 13). Cain Marko had finally tracked Charles down after all these years, seeking vengence. The Juggernaut managed to breach the walls of the Mansion and nearly succeeded where everyone else had failed. Only the last-minute intervention of Johnny Storm, who was summoned mentally by Xavier, saved them. With the help of The Human Torch, The X-Men managed to win. Shortly afterward (*Fantastic Four Annual* #3), Professor X and his students attended the wedding of Sue Storm and Reed Richards.

What would, in later years, turn out to be the greatest threat to *homo superior* reared its head in the next three issues (*X-Men* #14-16). Fear of mutants had finally taken on a very deadly manifestation, in the form of the Sentinels. Designed by Bolivar Trask (who wished to protect his mutant son from other mutants) they were designed to hunt down and capture mutants.

Almost too late, Trask realized that he had made his creations too powerful, and in a "Frankenstein Effect" they turned on him. The Master Mold, their leader, pressured him into building more Sentinels, so that they could wrest dominion of Earth from mankind. At the last possible moment, Trask sacrificed himself to destroy both the Master Mold and the means to create more Sentinels.

The X-Men returned to the mansion and walked right into Magneto, who had managed to escape from The Stranger (#17 and 18). Magneto made his first attempt to artificially create mutants used the genetic structure of Warren's parents as a matrix. He was thwarted by The Stranger, who discovered Magneto's absence and returned for him.

The X-Men's next foe was The Mimic who, while he proved to be more than a match for the team, was defeated by a machine invented by his father. The Mimic thought that the machine would make his powers permanent, but it actually took them away (#19).

The Blob and Unus returned to crime (#20 and 21) under the direction of Lucifer, who still wished to subjugate humanity for his extra-terrestrial masters. He failed once more. Angry at these repeated failures, Lucifer's master banished him to a nameless dimension.

In his efforts to rebuild the Maggia crime syndicate, Count Nefaria kidnapped The X-Men. He believed that, since they were outcasts, they would jump at the chance to aid him (#22 and 23). Not only did they refuse his offer, but they escaped, captured him and his band, and turned them over to the authorities.

At the end of this battle, Jean received a letter from her parents, who informed her that she must leave Professor Xavier's school and attend Metro College, which she did. However, she returned on weekends and helped them beat a lackluster villain called The Locust (#24). Their following adventure, though, they tackled without Marvel Girl's help (#25 and 26).

In this mission, they traveled to Central America, where an archaeologist called El Tigre had come upon a mystic pendant and become the reincarnation of the Mayan god Kukulcan. The X-

BUT A SHORT DISTANCE AWAY, AN UNEXPECTED DEV—
—EST—HE MUST BE FULFILLED, HARPER'S CALCULATIONS
DELAY? HER ATOMS
CAN'T FIT
LONG CAN HOLD OUT?
THE MIMIC'S POWERS ARE
BUT IT'S HOLDING THE OTHERS AT BAY!
AND SO—
—LO AND BEHOLD—
—THANKS, WARREN
CHANCE TO SMASH HIM NOW!
THEN ALL IS FORGOTTE— YOUTH WHOSE DEED ONCE DEARLY—
OKAY!
NOTICED— THE ILLUSIVE PUPPET MASTER HAS ESCAPED... AT LEAST FOR THE MOMENT!
BUT WHAT'S WRONG WITH THE MIMIC? HE IS INNOCENT OF ANY WRONGDOING... YET HE ACTS LIKE A MAN CONDEMNED!
IN THE UNIVERSE FOR THE BEING LAST
THE WRATH OF THE SMASHER!
MARVEL

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THE NEXT MOMENT, THE DRAMATIC TABLEAU IS SHATTERED, AS THE MASSIVE METAL FIGURE STRIDES OMINOUSLY FORWARD..
OKAY, CYKE--THE PROFESSOR'S LEAVING US ON OUR OWN--SO YOU'D BETTER MAKE WITH THE DEPUTY LEADER BIT--AND FAST!
YOU CAN'T FIGHT AN ENEMY UNTIL YOU KNOW SOMETHING ABOUT HIM! SO, THE FIRST THING WE'VE GOT TO DO IS FIND OUT THE ROBOT'S POWERS.!
GREAT THINKING, PAL--BUT WHAT'LL COLOSSO BE DOIN' IN THE MEANTIME?
ALL RIGHT, X-MEN--YOU HAVE FIVE MINUTES TO DEFEAT COLOSSO! THE TIMED PERIOD BEGINS--NOW!
YOU'RE ENTIRELY
BEMUSED, S.W.
THOSE STRANGE MULTI-COLORED LIGHTS--THEY HAVE AN ALMOST HYPNOTIC EFFECT--!
TM Marvel Comics Group

Men were able to defeat Kukulcan by destroying the gem that powered the pendant. Their victory was overshadowed when Cyclops accidently blasted Angel with his optic beams.

Warren's injury kept him off the line for a while, and with Jean on part-time status, The X-Men invited Spider-Man to join them (#27). He turned them down, as he had The Avengers, just a few days earlier (*Spider-Man Annual* #3). An invitation to join was also extended to Pietro and Wanda, who declined because they already were Avengers. At this time a lab accident restored Calvin (The Mimic) Rankin's powers, and he joined the group. In fact, he took over, filling Scott's position as deputy leader, because Scott had stepped down after Warren's accident.

Rankin once more turned on the group when he was possessed by The Puppet Master. Still, he did well when The Ogre and a mind-controlled Banshee attacked the school (*X-Men* #28). As it turned out, Banshee had been the unwilling accomplice of an organization known as Factor Three. Once free of their clutches, Banshee returned to Ireland as an agent of Xavier.

In issue #29 the Super Adaptoid came out of hiding (where he had been since the end of *Tales of Suspense* #84), and challenged The X-Men. Mimic single-handedly drove off the Adaptoid but lost his powers in the process and left the group.

An old foe of Thor popped up next (*X-Men* #30), calling himself The Warlock [not to be confused with Him/Adam Warlock]. The Warlock claimed to be Merlin of Arthurian legend, but was not (as explained in *Hulk* #210). Still, in an attempt to live up to this story, Warlock wished to turn back time to the days of Arthur. His mutant powers proved to be no match for Professor X, and the bogus Merlin was returned to the coma-like state Thor had left him in (*Thor Annual* #2).

Ralph Roberts, a former technician at Stark Industries, had developed an "Iron Man" like suit of armor out of cobalt. Roberts was eager to test his suit, but a nasty crack on the head had rendered him slightly unstable. This condition did not manifest itself until

he had the suit on, at which time he went on a rampage. The X-Men were able to subdue him (*X-Men* #31).

At very nearly the same time, Charles was attempting to cure his step-brother, but his plans went awry when Factor Three interfered (#32 and 33). The Factor mentally disabled the Professor's Energo-Transformer, and caused an overload that knocked Xavier out and revived Marko. Factor Three then summoned The Juggernaut to aid in their plans for world conquest.

With the help of Dr. Strange (between panels 5 and 6 of page 8 in *Strange Tales* #157) The X-Men were able to send The Juggernaut into the Crimson Cosmos. Only when they returned to the mansion, they found that Professor X had been kidnapped by Factor Three. Though distraught over the Professor's disappearance, they took time to rescue Ralph Roberts from Tyrannus (*X-Men* #34). The reason for his abduction was that Tyrannus needed Roberts' new cobalt alloy to defend his kingdom from The Mole Man.

After dealing with this twin threat, The X-Men fought Spider-Man, thinking him to be a pawn of Factor Three (#35). When they discovered their error, The X-Men broke off the fight and made plans to head for Europe. They discovered that they had no money to make such a trip. Their attempts to raise cash failed, until they stopped the threat of Mekano. Mekano was the son of a millionaire philanthropist, Mr. Regal, and Regal was so happy his son was prevented from embarking on a life of crime that he loaned The X-Men the money (#36).

Finally in Europe, and face-to-face with Factor Three (#37-39), The X-Men discovered that Factor Three was an alien out to conquer the Earth. After they defeated the alien, The X-Men returned home, and were presented with new uniforms. These more colorful uniforms are the style most of The X-Men wear today.

During their fight with Factor Three, The X-Men met a mutant called The

ONE HALF HOUR LATER... FIVE UNIQUELY-GA... E BROODING FORM OF THEIR LEADE...
HAVE CHOSEN TO ASSIST ME SINCE I AVE REGAINED LEADERSHIP OF THE MAGGIA,' FIVE COSTUMED CUTTHROATS --EACH A SUPER-VILLAIN IN HIS OWN RIGHT, WHO HAD BEEN DEFEATED IN BATTLE AND LYING LOW UNTIL I LOCATED HIM.'
AND YET, NONE OF THESE MASKED HIRELINGS MAY I TRUST.'
MAGGIA--MERELY WAITING FOR ME TO MAKE THE MISSTEP, THE FATAL ERROR, WHICH WILL GIVE HIM THE CHANCE TO SEIZE THE REINS OF POWER
EXCELLENT! IF MY EXAMINATION BEARS YOU OUT,
BUT, I SHALL NOT GIVE ANY OF THEM THE OPPORTUNITY,' FOR, THERE IS TOO MUCH AT STAKE--MUCH MORE THAN ANY OF YOU--I AM--FOR ME TO SHOW LIGHTEST WEAKNESS, THE SLIGHTEST HESITATION.'
I DO NOT PAY YOU MERELY TO STAND ABOUT, LOOKING OMINOUS,' TELL ME THE NAME AND CONDITION OF YOUR PRISONERS.'
MARVEL GIRL--UNCONSCIOUS BUT SAFE.'
CYCLOPS AND THE ICEMAN--SUBDUED BY THE EARL AND MYSELF--HAVE BEEN STUNNED INTO SUBMISSION.'
18
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Changeling, who was actually a flunky for the alien. Shortly after this battle he discovered that he was dying, and wished to make amends. So he approached Professor X, and asked for his help. The Professor, who was preparing for the Z'nox invasion that would take place in issue #65, allowed The Changeling to impersonate him. In this manner, Xavier could continue his work undisturbed. None of the students, save for Jean, knew about this switch, until it was revealed in issue #65.

The first mission The X-Men undertook in their new uniforms was against Frankenstein (#40). This was not Mary Shelley's Frankenstein monster (who later became part of the Marvel universe in *The Monster of Frankenstein*) but an android from yet another group of aliens. Then came The X-Men's fight with the sub-human Grotesk (#41 and 42), at the end of which Professor X (actually Changeling) died.

Right after the funeral for "Xavier," Magneto, fresh from his encounter with The Avengers (*Avengers* #49) attacked The X-Men (#43) and soundly thrashed the team. However, Angel managed to escape, and flew for help. He ran across Red Raven (from The Liberty Legion). The Raven expressed his sorrow that he couldn't help, which forced Angel to travel on to The Avengers (#44). The Avengers returned with him and first clashed, then teamed with The X-Men against Magneto (*X-Men* #45, *Avengers* #53).

Amos Duncan showed up in *X-Men* #46 and informed the team that they had to disband. The mutants didn't like the edict, but they complied, after a brief fight with The Juggernaut. Shortly afterward, Angel fought and defeated The Dazzler (Burt Worthington, Warren's uncle, not Allison Blaire), who had killed Warren's father (*Ka-Zar* #2 and 3, first series, and *Marvel Tales* #30).

Iceman and Beast teamed up to fight Maha Yogi (Merlin/Warlock of *X-Men* #30) in *X-Men* #47. Cyclops and Marvel Girl faced off with the minions of Quasimodo (#48). After this, Beast and Iceman fought Metoxo and the Lava Men, but the details of this adventure were never revealed.

Even though they were technically no longer a team, the former students of Charles Xavier joined forces to deal with the threat of Mesmero and his master Magneto (#49-52). (It was revealed in *X-Men* #58 that this Magneto was a robot, and that Mesmero was unaware of this. In *Marvel Universe* #7 it was stated that the Magneto robot

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was actually the creation of Samuel "Star" Saxon, the Machine-Smith) Mesmero was rounding up all of the latent mutants to enlist them in Magneto's army. A mutant that Mesmero was especially interested in was Lorna Dane. Magneto claimed Lorna was his daughter, but she was not. When Lorna discovered that she was unrelated to Magneto, she switched sides, joining The X-Men. That move on her part and Cyclops posing as a mutant named Eric the Red (who joined, then betrayed, Magneto) tipped the scales, causing Magneto and Mesmero to withdraw.

The X-Men next attended the wedding of Yellowjacket and The Wasp in *Avengers* #60, then defeated Blastaar (*X-Men* #54). They then attended the graduation of Scott's younger brother Alex (#54), who discovered he too was a mutant (#55). He also discovered that his powers were tied in with a man named Professor Abdol, who called himself The Pharaoh. When the cosmic rays that empowered Alex were cut off, Abdol became The Living Monolith (#56).

After they had overcome The Monolith and turned him over the authorities, a new generation of Sentinels showed up (#57-59). This time they were brought to life by Bolivar Trask's son, Larry. In this incarnation the Sentinels were very nearly unbeatable, and it was only their strict sense of logic, and blind luck on Cyclops' part, that saved the day. Scott was able to convince #2 (who had been in charge since the distruction of the Master Mold) that all forms of human life were the result of mutation. This line of thought convinced #2 that the Sentinels must attempt to neutralize the source of mutation. So he ordered the remaining Sentinels to follow him as they flew off to extinguish the sun.

The only X-Man who fared badly in this action against the Sentinels was Alex, so Scott brought him to be cared for by Dr. Karl Lykos, an old associate of Xavier's. Lykos was what Xavier had termed a non-mutant variant. That is to say, someone who could absorb the energies of others. When he absorbed the mutant energies of Alex, he became the winged monster Sauron (#60-61). His conflict with The X-Men (and himself, for he was not really an evil man, merely flawed) took them all to the tip of Tierra Del Fuego. It was here that Lykos apparently perished.

In attempting to find Lykos' body, The X-Men wound up in the Savage Land, and once more found themselves face to face with the real Magneto (#62-63), who was making his second attempt to create artifical mutants. It was at this time Magnus saved the life of Angel. Magneto also slyly provided Angel with a new costume that would absorb his mutant energies (Magneto would later use the energy stored in this uniform to very nearly destroy both the X-Men and the Avengers in *Avengers* #110-111.)

The combined forces of The X-Men and Ka-Zar proved too much for Magneto, and his grand schemes were once again halted. Upon returning to civilization (#64) the X-Men ran across Sunfire, a Japanese mutant who was being manipulated by his sinister uncle. Sunfire discovered this deception when his uncle gunned down the boy's father. Sunfire then killed his uncle, and was, presumably, deported.

As soon as The X-Men returned to the mansion they discovered, much to their surprise, that Professor X was alive (#65). At this time he explained about the Z'Nox invasion. The Professor took the weary X-Men, erased their fatigue, and honed them into the finest fighting form in which they had ever been. He then sent them off to the south magnetic pole to fight a holding action against the Z'Nox assault force.

The X-Men were able to drive off the invaders, but at the cost of very nearly burning out the Professor's brain. To help repair his brain cells, Xavier needed a device developed by Dr. Bruce Banner (#66). So The X-Men set off for Las Vegas, and wound up fighting The Hulk. They were able to acquire the device the Professor needed, and effect a cure for him.

As it turned out, this was the last official adventure of the original X-Men as a team. The reason that was given for this was the high anti-mutant sentiments of the country. Therefore the team went "underground."

LONE RANGER
(From Page 38)

Ranger, Inc. to Texas businessman Jack Wrather for a reported $3 million. Wrather seemed intent on breathing new life into the character. Thirty-nine episodes were filmed in color for broadcast during the 1956-57 season. The new adventures were filmed on location both in California and the picturesque panoramas of Utah. Wrather also broadened The Lone Ranger's horizons in a deal with Warner Brothers to distribute a feature film. Clayton Moore and Jay Silverheels starred in *The Lone Ranger* (1956), filmed in CinemaScope and color. Also in the cast was Wrather's wife, actress Bonita Granville. The story involved a mountain of silver ore located on Indian lands and a megalomaniac's attempt to incite an Indian war in order to seize it.

The Lone Ranger was a financial success, and Wrather was prompted to produce a second theatrical film, *The Lone Ranger and the Lost City of Gold* (1958). Moore and Silverheels were back in the saddle again, but the production was a dismal film which lacked the pacing or heart of the first. The masked man had to solve the riddle of five pieces of an Indian medallion and again thwart the plans of scheming whites to seize a tribal treasure. Even the presence of veteran Western action director Lesley Selander failed to save this follow-up.

The last original radio adventure was heard on May 27, 1955, well after television had knocked off most of radio's dramatic programming, a testament to the show's popularity. The broadcast concerned The Lone Ranger's efforts to save a wagon train from a massacre planned by a pair of murderous white men in league with the Comanches. The television series bit the dust in 1957 but has remained in syndication over the years, helped out by that season of color filming.

The syndicated live-action series was joined on the air in 1968 by an animated series produced by The Lone Ranger, Inc. The cartoon series took its plotcues from the popular *The Wild Wild West* prime-time TV show, and featured The Lone Ranger and Tonto battling a host of 1880s-style SF villains and devices. It lasted for a season on CBS' Saturday morning schedule and then also went into syndication.

In 1980, Filmation Studios took up Silver's reins and produced yet another animated version on the masked man, first in combination with Tarzan, and then as part of the *Tarzan-Lone Ranger-Zorro Adventure Hour*. This version featured William (*Cannon*) Conrad as the voice of The Lone Ranger and as the narrator.

Late in the Seventies, the Wrather Corporation announced plans for a new, big-budget film which would bring the character out of retirement. The move was the first major blunder since George W. Trendle had agreed to the second serial in 1938.

Clayton Moore, who had kept himself in good physical condition, had expressed a desire to return as The Lone Ranger, but Wrather decided a younger man was required and began searching for an unknown actor to star. Since The Lone Ranger was to be given a "new look" in the upcoming feature, the Wrather people obtained a court order against Moore, forbidding him from appearing in public wearing The Lone Ranger mask. A wave of negative public opinion was focused on the Wrather Corporation, putting them in a legal, but morally indefensible, position.

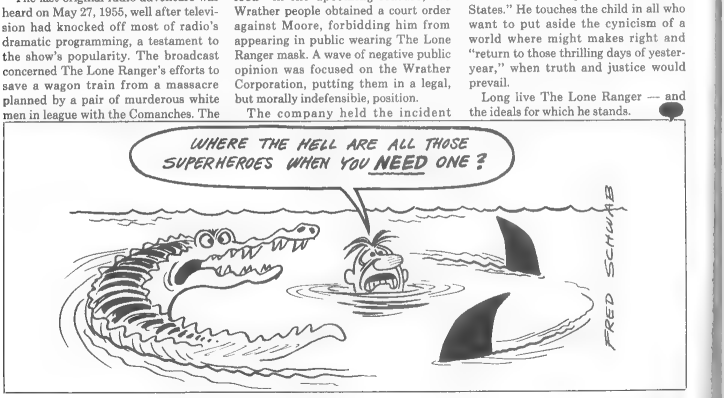
The company held the incident against Moore and, when TV news programs reported on the 50th Anniversary of The Lone Ranger on January 30, 1983, Wrather provided film clips of John Hart in the role, not the more-popular Moore.

Script delays kept the new movie project grounded until 1980, when it finally went before the cameras. The lead in *The Legend of the Lone Ranger* went to newcomer Klinton Spilsbury. Michael Horse was signed to play Tonto as an Indian "right for the '80s." Spilsbury's off-screen antics were chronicled in newspapers nationwide, further tarnishing the production's already-damaged image. Weak acting, nothing but adverse publicity, and a general decline in interest in the Western genre foredoomed it — and it died at the boxoffice.

There was one positive result, however. Hoping to cash in on a hit movie, the New York Times Syndicate obtained the rights to the character for a comic strip. Written by Cary Bates and drawn by Western-art veteran Russ Heath, the strip is currently being published in papers around the world.

Yes, The Lone Ranger survived. He has outlived most of his creators. He has outgrown the actors, writers, and producers who brought his adventures to life. The Lone Ranger has passed from the corporate boardrooms into legend. Millions of people still harbor an affection for "the masked rider of the plains who led the fight for law and order in the early Western United States." He touches the child in all who want to put aside the cynicism of a world where might makes right and "return to those thrilling days of yesteryear," when truth and justice would prevail.

Long live The Lone Ranger — and the ideals for which he stands.



• Wm M. Gaines

WEIRD SCIENCE

The complete 22-issue run of **WEIRD SCIENCE** features the artwork of Wally Wood, Joe Orlando, Al Williamson (some with Frazetta), editor/scripter Al Feldstein. Some of the stories are EC adaptations of work by Ray Bradbury. When **WEIRD SCIENCE** was cancelled, EC continued publishing science fiction in the comic **WEIRD SCIENCE-FANTASY** (later titled **INCREDIBLE SCIENCE FICTION**).
Four volumes in slipcase, ppd· $75

WEIRD FANTASY

Companion set to the **COMPLETE WEIRD SCIENCE**, this Feldstein-edited title also ran 22 issues and features the same line-up of artists (and adds Severin and Elder) and Bradbury adaptations. It was also discontinued by EC and once again the thread was picked up in the title **WEIRD SCIENCE-FANTASY**
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WEIRD SCIENCE-FANTASY

EC's final sf title, it featured work by the cream of EC's artists of the fantastic, including Wally Wood, Al Williamson, Joe Orlando, and adding Bernie Krigstein and Jack Davis. It's first issue was numbered 23, which continues the numbering from the two cancelled comics **WEIRD SCIENCE** and **WEIRD FANTASY** (both of which expired with #22). This comic was renamed **INCREDIBLE SCIENCE FICTION** with #30 The final issue was #33, ending an eleven issue run.
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SHOCK SUSPENSTORIES

These eighteen comics contain stories which range from the twist-ending short story to *film noir*-like thrillers to socially relevant pieces which are, in the words of critic Bhob Stewart, a "head-on collision with the real issues of American life." Among the artists represented here are Wally Wood, Joe Orlando, Jack Davis, George Evans and Reed Crandall.
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CRYPT

One of three horror titles published by EC (another one, **VAULT OF HORROR**, is now available in this series, see below The third, **HAUNT OF FEAR**, is yet to be published), this Feldstein-edited comic featured artwork by many EC favorites including Feldstein, Jack Davis, "Ghastly" Graham Ingels, Johnny Craig and (in later issues) Bernie Krigstein. Originally titled **CRYPT OF TERROR**, it was renamed **TALES FROM THE CRYPT**, and ran 30 issues.
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THE VAULT OF HORROR

Another in the trio of EC's horror titles, the 29-issue run of **VAULT** was edited by Johnny Craig, who not only did practically every "Vault Keeper" story but *all* the covers! Once again, EC's staple horror artists appear here, including Al Feldstein, Jack Davis, Graham Ingels and eventually Bernie Krigstein.
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TWO-FISTED

EC's longest-running war book, this Kurtzman-edited comic features work by ham and other action-oriented EC artists; Jack Davis, John Severin (or the Severin-Bill Elder team), Wally Wood, and an occasional piece by non-regulars such as Alex Toth and Joe Kubert Issues 37, 38 and 39 were exclusively John Severin efforts, and sprinkled throughout are Kurtzman's special Civil War stories, like all his EC war work historical accuracy is a hallmark
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FRONTLINE

A companion to **TWO-FISTED TALES**, **FRONTLINE** was also edited by Harvey Kurtzman and features much the same artist lineup. More of the EC Civil War stories appear here, as well Again, attention to authentic detail and historical accuracy is evident throughout.
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CRIME SUSPENSTORIES

The 27 issues will comprise five volumes, packaged in a deluxe slipcase with all the quality you have come to expect! The emphasis is pulpy-crime drama of the James M Cain type, with the Feldstein flavor and the distinctive EC slant. Artists included in this collection are primarily Craig, Ingels, Davis, Wood, Kamen, Evans, and Krigstein.
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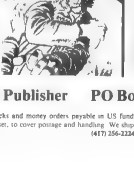

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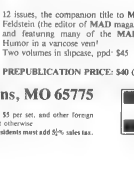

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AGX

Little Ms. Moppet

In her first story, the little girl wore corkscrew curls and a red dress, but her mother lovingly changed the dress to an angel costume. The child was to go to a party — dressed in a white gown, complete with wings and bright halo. Her mother smiled in approval at the sweet picture.

The little girl was grim at the very idea of her "sissy" costume and griped her way through the fitting. ("Maybe if I whistle a lot, the kids might think I'm a bird or somethin'.")

So it was that Little Lulu entered the world of children's fiction. She had already spent 10 years as a panel cartoon in *The Saturday Evening Post*, she was wrapping up a film career which involved 26 Paramount cartoons, and she was beginning a partnership with Kleenex in an ad campaign which would last 16 years. She'd appeared in hardcover cartoon collections. Her fame was spreading to include appearances on balloons, bean bags, dools, greeting cards, hats, cookies—. You get the idea.

By Maggie Thompson

But this was her first appearance on newsstands at prices kids could afford. Here she was in a format kids could buy with their own money — all in color for a dime — in Dell *Four-Color Comic* #74. It was 1945, and here she was for all the kids to read — in three lengthy adventures as well as in the several shorter features which rounded out the magazines.

By the time I met her, Lulu had been going her way for years; I was born in 1942 and not up to buying comics till about 1947. But when I found her, I latched on and held. For hers was a world of humor and love and adventure and reality — one which I closely associated with my own. Lulu could point out the humor in a dismal situation and the adventure in seemingly dull routine.

Here was a girl about my own age who lived in the same world I did. She might wear the same red dress every day and have a bunch of friends who also wore their same outfits day after day. (One of them even wore knickers. I had never even *seen* a boy in knickers!) But I knew perfectly well that the relationships were real, the adventures were real, and the fun was real. And I knew that, like Lulu, I could do whatever I had the wit

to do. (Oh, I'd not dream of going mountain-climbing up the side of an apartment building, of course. Even at a tender age, I knew that that story was a gag, done for the far-out laughter of it all. But I could, if I wanted, enter a model airplane contest or dream of being President. And I didn't have to be embarrassed when I contemplated such things.)

Lulu was born in a call just before Christmas 1934, when an editor of *The Saturday Evening Post* called the cartoonist "Marge" and asked her to come up with a panel cartoon to replace Carl Anderson's *Henry*. (*Henry* had begun in the *Post* on January 7, 1933 — initiating the tradition of a cartoon end-of-the-magazine panel. It was a series featuring a wordless, bald boy who did assorted humorous bits.) King Features Syndicate, Inc., had purchased *Henry* as a comic strip for newspapers — and the *Post* was left without its ending cartoon.

Marjorie Lyman Henderson was born in Philadelphia in 1904. In the February 13, 1937, "Keeping Posted" feature in *The Saturday Evening Post*, she wrote, "My artistic career began in a big way at the age of eight, when I painted a calf red. Then, at about ten, I discovered that I could keep myself in Irish potatoes by drawing paper dolls and selling them to friends for a penny a sheet. That financial success, plus a brisk Christmas-card business the next year, convinced me that an artistic career was just the thing for a young girl. Easy money and something you could do in your spare time. Have since found out I was wrong on both counts."

On the dust jacket of *Little Lulu on Parade*, she elaborated. "My first studio was a chicken house. I still live on a farm and love it, and I also love to draw fat ladies, animals and children, especially Little Lulu who looks a lot like me when I was a little girl." She spent most of her life in Malvern, Pennsylvania, and it was there that she developed Lulu — and, with her husband, C. Addison Buell, raised their two sons, Fred and Larry.

Marge was a well-established cartoonist by 1934 and knew her trade. She had drawn for *Life* (in its humor days), *Judge*, and *Collier's*; indeed, she became a cartoonist soon after graduating from school. "As soon as I graduated from high school, I hopped into Art with both feet. First tried serious oil painting, and the results were comic. Then serious sculping [sic]; results ditto. Finally decided I'd better try doing something in which the object was to be funny. So I burst violently forth as a cartoonist." That was her description in the *Post* from February 1937; in 1943, she told the *Christian Science Monitor*, "I was fortunate in being able to sell cartoons almost immediately, and have been producing them at a great rate ever since." She had been selling cartoons to the *Post* for nine years when she was asked to try the regular feature.

She came up with the idea of a little girl with corckscrew curls (she had had such curls when young), and the editors worked out the character name. The last *Henry* ran in the January 5, 1935, *Post*; this was followed by some fill-in cartoons by Marge (the first of them — the next week — showing two women in a steam room with one of them saying, "Sometimes I Just Wonder if My Husband is Worth It!") In the February 23rd issue's close-out spot appeared a cartoon of a flower girl tossing banana peels behind her in the wedding procession — with the bridesmaid and bride slipping on them. The caption said simply, **"LITTLE LULU"** — and a career was born.

In the *Post* of July 3, 1943, it was announced that Lulu would star in eight short cartoons for Famous Studios, with distribution through Paramount. "She will, of course, continue to make personal appearances weekly in the *Post*, where she has always been." But fame took Lulu from those pages, as it had taken Henry a decade before — because the *Post* was reluctant to use a character which was involved in large-scale business, as Lulu certainly was. December 30, 1944, she threw away her slingshot as she clutched a paper marked **"NEW YEARS RESOLUTIONS."** When she spotted Tubby with another girl, she recovered the slingshot and hot him with it. The last panel showed her leaving with the slingshot, having thrown away the paper which said, **"I RESOLVE TO BE A GOOD GIRL IN 1945."** That was it for Lulu in the *Post*. But she would become a very good girl, indeed, over the next few years.

In fact, she developed remarkably from her earliest cartoon appearances. As a cartoon character (and as an animated child), she was simply involved in some form of mischief or other — a female Henry, if you will. She'd surreptitiously fork a drumstick off a chicken while everyone else at table said grace; she'd put an IOU in the church's collection plate; she'd hide in the ladies room from an angry boy who wanted to fight; she'd walk into a flower show carrying a basket and scissors. Or knit a giant stocking for Christmas Eve. Or rent all-day suckers (1¢ for 10 minutes). Some of her escapades took four panels to tell, and the large panel was then divided into four smaller ones — but, basically, it was a one-panel cartoon.

Marge guessed at Lulu's age as being "probably a little more than seven years old and a little less than nine," though she didn't usually think of Lulu as a child at all at that stage. "Too dead pan." "Lulu isn't mean except to stuffed shirts and Joe, her fat boy friend, and she's only mean to Joe when he has been naughty or disloyal to her," ran Marge's comments in the July 3, 1943, "Keeping Posted." (Early in Lulu's career, she ate all the cookies when she had dogs at a birthday party; the mail was very negative, and Marge was careful to keep her kind to animals after that.)

Then the "Joe" referred to became "Tubby." "Tubby was renamed by me at the time — as I recollect — of the start of the Paramount animated cartoon series featuring Little Lulu and her pals," Marge wrote to me. "Alvin, Gloria, Iggy, Willie, Dad and Mother were seen in *Post* cartoons, gradually changing their appearances as years went by and adaptation to other uses took place. A noticeable change came when I began to draw the Kleenex ads — the idea being to make Lulu a bit more of a real life little girl as well as a comical character."

The day came when Dell Publishing Co., Inc., decided to begin a comic book starring Lulu. To begin with, Dell didn't want to start it on a regular schedule (which can be a complicated process, since it involves everything from scheduling printers' time to getting second class mailing privileges). So the comic was published in Dell's series of different titles with consecutive numbering (generally referred to as *Four-Color Comics* or *Color Comics*). Lulu appeared in 10 of these, beginning with #74 in 1945 (others were 97, 110, 115, 120, 131, 139, 146, and 165) — and by the time of the tenth it was obvious that they had a sure-fire seller, so she was officially given her own title. *Marge's Little Lulu* #1 was dated January-February 1948 and was pretty much the same as the preceding 10, except for the inclusion of a two-page text feature, "Lulus Diry" (for second-class mailing reasons).

All the issues were gems, right from that first issue, #74. When the decision was made to do a comic devoted to Lulu, the assignment was given to a writer-artist named John Stanley. He wrote

and drew the first two issues, following basics set down in the cartoons — and expanding and changing them to suit the new format of lengthy, child-oriented stories.

Stanley had worked in the comics industry for years. Fellow-cartoonist Dan Noonan commented in an interview (in *Graphic Story Magazine*, a magazine devoted to the world of comic art) that Stanley was "one of the few truly capable and funny writers in the business. His stuff, the ideas he sent to *The New Yorker*, for example, I would say had as high a sales percentage as anything from anyone in their history." Noonan described him, "Well, he's a strikingly handsome man — prematurely gray. Very athletic. And an omnivorous reader, always. He reads everything he can lay his hands on. I'd say he's an authority on writers like Samuel Pepys and Boswell. He has a very strange, wonderful feel for words."

His first comic-book work was done for *Mickey Mouse Magazine* (which preceded the comic book *Walt Disney's Comics & Stories*). It was more of a magazine than a comic when its developer, Hal Horn, invited Stanley to work on it, which he did for about a year. He left the magazine when Horn did and supported himself with commercial art until he met Oskar Lebeck, who was developing a fine line of children's comics for Western Publishing Co., Inc. (Western created the comics; Dell distributed them.) Lebeck assembled a crew of inventive and creative people — including such men as Walt Kelly, who later came to adult attention with *Pogo*.

Stanley visited Marge just after the *Lulu* comic book began — to confer about it — but basically worked on *Lulu* on his own after that. (Marge *did*, however, continue to keep an eye on things, to be sure that the comic book didn't go in directions she felt would be inappropriate. She continued to care about the characters and watch their progress.)

The first special-number *Marge's Little Lulu* is now a collector's item — as are the other *Lulu* comics. In 1948 it would have cost you only a dime — but lots of delectable things were cheaper then. And people didn't have as much money in 1948. Things even out.

Remember, though, the comic wouldn't cost so much today, if it weren't in absolutely perfect shape — you can end up paying as much for condition as for content. And the content is what was so outstanding about the adventures of the character who, in large part, brought sanity to the realm of children's comics. The *Post* cartoons were aimed at adults, but John Stanley's work was designed for purchase by and enjoyment of children. The stories had to encompass more than a momentary amusing act. They had to have plot and movement — beginning, middle, and end.

Reading the first issue of ***Little Lulu****, Dell Four-Color #74.*

In that first story, Lulu was stuck with an angel's costume. 'If th' kids see me in that costume, I'll *never* live it down," she grumped — and continued belligerent until she strongarmed Tubby (going to the party as Blackbeard the pirate) into an alley. There, she took his beard, announced that she was an *old* angel (in response to his protesting "who ever saw an angel with *whiskers*"), and continued to the party. Tubby announced her as Blackbeard the angel, and all was well. There followed a number of incidents typical of the panel-cartoon Lulu (putting out hard-to-extinguish birthday-cake candles with a glass of water and wandering blindfolded into the street in the course of playing pin-the-tail-on-the-donkey).

The other two lengthy stories put her in different environments. "Little Lulu at the Beach" involved Lulu and Tubby in a joint bus trip to go swimming — and culminated in such events as a hungry Lulu's stay in the Lost and Found until she got fed. There were "Marge touches" like Lulu's running into the ladies' bathhouse to hide from the Lost and Found man. The last story in the comic involved Lulu's minding Alvin — with Tubby along again as companion in the problems of babysitting. (That episode concluded with Alvin's stealing meat from the lion's cage at the zoo. He was *that* kind of kid.)

Throughout that first issue, Lulu maintained a personality not exactly designed to warm the hearts of traditionalists — though it was familiar enough to *Post* readers. She was tough to the point of occasional nastiness. Her ingenuity produced unsettling results. Her curiosity was untempered by caution. (To demonstrate Alvin's capabilities, she shut him in with a ferocious dog — which he chased and finally bit.)

She *did* sweetly push her doll carriage (she used it to transport her frog to a pet show). She *did* play an energetic game of spin-the-bottle (wearing her Blackbeard beard). She *did* appear playing with her doll (clipping its hair until it was bald). Still, she was a *different* heroine for children.

She was to continue that way for years, demonstrating sexual equality to thousands and thousands of children — in completely lighthearted fashion. Gag after gag was devoted to the fact that girls were *not* some sort of inferior breed — and could jolly well take care of themselves. And boys were also shown to be competent — to possess worth and ability. Tubby shared all three full-

length adventures in that first comic, and Alvin was clearly seen as no loser. (If there was an indomitable character in the series, it was Alvin — from his very first appearance.) The children played together like real children, played tricks on each other like real children, and generally displayed a rich enjoyment of life, despite its occasional annoyances and problems.

As time passed, Stanley at Western developed themes, introduced new characters and story lines, and worked out a basic format for the series. This was just a part of the workload he had then, and he says he doesn't clearly remember details of those days. He did hundreds of comics, working partly at the office (coming in about two days a week) and the rest of the time at home. He worked on order and, for example, did "roughs" (plots, layout, pencilling, and some scripting) on Lulu and then sent this work to Poughkeepsie, New York, where Western's printing plant was located. There, the work was inked, lettered, and finally printed.

As time passed, the crew working on the stories grew — and the world in which Lulu operated became more clearly defined. (In issue #49 — July 1952 — there appeared the only full credit lines most readers ever saw. "Little Lulu and associated characters created by Marge with art and story material prepared with the assistance of the following," it said — and listed as staff writers and illustrators John Stanley, Gordon Rose, Irving Tripp, and Al Owens. And it gave special acknowledgment that the front cover was done by Stanley. Stanley, however, did basic plotting, scripting, and layouts for everything in the issue for his entire tenure on *Little Lulu*.)

As the crew grew, so Lulu, too, grew into the girl I knew so well. She lived in a suburban environment, and her father commuted to work. She acquired the last name "Moppet" in the third special number — but other characters remained without complete identities for a time (Tubby's last name was *Trimble* before it became *Tompkins*; Alvin was Alvin *James* before he was Alvin *Jones*).

What finally developed was a neighborhood in which a number of children played, fought, and learned. Parents and other adults took part in some aspects of all this, but really seemed outside the children's world — just as grown-ups never seemed to be a part of *my* interactions with other kids. A peer group is a real social force — and it was beautifully dealt with in these stories. You would never find Lulu being a kid assistant to some adult super-hero buddy when she could have been exploring a forest with her friends. This was life as it was *lived*.

Lulu Moppet played with Tubby Tompkins; he was for some time her closest friend, and there were occasional indications of his being her boyfriend. Most often, though, they just shared adventures, going on picnics or swimming at the beach or daring each other to show off. A story might open with George Moppet heading off to work with a request that Lulu pick up his tuxedo at the tailor's and with Lulu's subsequent arrival at the breakfast table, announcing that she and Tubby were going swimming at the mill pond. Eventually, it would involve the two children's reluctant pre-swimming trek to the tailor shop (a 10-minute walk) and a slowly building sequence of events leading to catastrophe. (Problems included a lost quarter, the delay of drinking two sodas each from a found 50¢ piece, dawdling further ending in a goat's chewing a portion out of a tuxedo leg, cutting off the other leg to match, and sitting — in the suit — on a chocolate cake.) The creator got 11 pages out of a simple trip for a tuxedo in *Little Lulu* #13 — and the reader got a carefully choreographed, increasingly excruciating series of accidents.

Tubby belonged to a gang of boys who, as the series developed and the kids took on more real-world characteristics, set up their own private clubhouse with "**NO GIRLS ALLOWED**" printed insultingly across the front. Occasionally, the boys deliberately set out to tease the girls — just as boys seemed to do occasionally in my own environment. On the other hand, Lulu and her friends often acted together with Tubby and his buddies, sharing pleasures and problems — but conflicts were frequent. Boys pelted girls with snowballs in winter and instituted "Mumday" (when boys were not permitted to speak to girls — including mothers — on pain of expulsion from membership) at intervals throughout the year. Virtually invariably, their negative actions were repaid in kind.

(As an example of boys vs. girls, "Wishing Well" from #79 serves as an excellent case. In order to fill the club treasury, Tubby suggested tricking the girls out of their cash ("ALL the girls have *piggy banks stuffed* with money!"). The boys proceeded to show new toys off to the girls, with delighted explanations that they'd just thrown money into the old well in the woods and made a wish. (The toys were free trial items from a local store.) Then the boys ran to hide, while the girls withdrew amounts from piggy banks around the neighborhood. When no toys made an appearance, the girls scoured up more cash — but finally left in disappointment. The boys secured a rope to a tree and lowered themselves into the well to hunt for the change, while the girls stared wistfully into the toy shop window. At that point, though, the shop manager asked if they'd like to try out some of the toys and explained that the boys had borrowed some. The girls ran to the well in time to find and remove the rope before the boys located all the coins. Dismay came to the well bottom. After extracting pledges of future good behavior ("*If I get out of here, I'll devote the rest of my life to good works!*"), the girls lowered a string to pull up the collected money in Willy's cap. After counting the money, the girls tossed the rope down and hastily departed — followed by Tubby, who was first up the rope, pursued by the vengeful remainder of the gang, who recalled whose idea the plot had been in the first place.)

The gang consisted of Willy, Eddie, and Iggy in addition to Tub. Willy was the president through most of the club's early days. Iggy developed into the brother of Annie, Lulu's best friend (both Iggy and Annie were unprepossessing in appearance and were smaller than their friends) — though in earliest days they were unrelated.

But there were two kids who were *not* in either Tubby's or Lulu's close-knit groups — Wilbur Van Snobbe and Gloria. Despite all the virtues of the Little Lulu stories, despite all their moralizing and good-will-win-with-wit plots, the reader was never hit in the face with morals. So the message of these two characters was usually unspoken — but always there. The message was that wealth and beauty aren't worth beans without decency.

Gloria was first introduced in *Little Lulu* #2, though the character had been tested three issues before, in the character "Dolly." The idea was to provide a gorgeous little blonde who would provide romantic competition for Lulu with Tubby. Gloria was a gold-digger from the start, in the game for what she could weasel out of Tubby — and she developed into an almost completely repellent character.

The "Dolly" character was that of a nice kid who simply enjoyed playing with Tubby but who, thanks to Lulu's jealousy, ended up in competition with her by trying to win Tubby's affection. (Lulu and Dolly competed by trying to *buy* that affection, each treating Tubby to goodies at the soda fountain. Tubby ended up with six sodas and only got sick when he began his second lollipop.) By story's end, Tubby was angry with Lulu *and* Dolly, and the two girls went off with their arms around each other, munching on lollipops.

Gloria was different.

In the first Gloria story, "Lulu's Heartthrob" (which turned out to be Pronto, Roy Stronghеart's horse), *Tubby* was the jealous one. Deciding to show Lulu that she, too, could be jilted, Tubby went to Gloria's house and asked her to come out to play. She said, "*NO!*" and slammed the door. He said, "I — I gotta dime!" — and she dashed out, putting on her hat and exclaiming, "Oh, Tubby! How nice of you to ask me out to play!" Her only kind words were in response to bribery — and that continued to sum up her approach to others, as later issues of *Little Lulu* appeared on newsstands. Gloria was the perennial gold-digger, and virtually her only *other* motive was her desire to win popularity and beauty contests. She was a natural partner for Wilbur.

Wilbur personified the misuse of money in a child's world — and his primary sport was making others uncomfortable. He persecuted a series of butlers. He worked out elaborate practical jokes on the few occasions when he actually tried playing with the other kids as an equal. He was pushy and nasty and totally dependent on his money to get him anything he wanted. He was a natural partner for Gloria.

The pretty gold-digger and the handsome snob provided endless plots in which the other kids got involved. Wilbur was first introduced a year and a half after Gloria (in #16). (Intriguingly, the first story in #16 involved a beauty contest held by the boys. While Gloria flirted with them, promising each a kiss if she won, Lulu was infuriated. Soon after, the girls of Lulu's club announced that they would pick the prettiest boy immediately after the boys picked their winner — and the story went on from there.)

Wilbur was in a different story in #16, playing a series of tricks on Lulu, including pushing her into a pond and threatening her with his dog, just for the fun of it. It was a trial of the "nasty rich boy" idea. The character was unidentified by name and had black curly hair and a rather frilly suit. It wasn't until #19 that he was identified by name, "that fresh rich kid, Wilbur Van Snobbe." By then, he was wearing a suit and bow tie and had brown hair — but he was the same rotten person, playing tricks on others for his own amusement. He hadn't learned subtlety, either; in #19, he poured a bucket of water on Lulu's head.

In story after story, it was made evident to the reader that Gloria and Wilbur were outsiders, not a part of the world of close friendship and day-to-day fun that the rest of the characters enjoyed. Not that the kids ostracized them. It was a self-performed operation. Time after time, Tubby tried to get Gloria to be friends. She was never accessible without gifts or cash. Wilbur appeared time after time as the inciter of nasty tricks calculated to amuse him by embarrassing others.

That wealth and beauty did not by themselves constitute quality was only one of the morals conveyed repeatedly in Lulu's stories. There were many stories which dealt with the importance of learning, with the need for thoughtfulness, with the triumph of wit over violence, with the necessity of kindness to animals, and with the nasty results which come to the nasty individual.

Instead of making these points in preachy, didactic fashion, Lulu's stories made them lightly — and, occasionally, with slapstick. School was so important that Lulu wouldn't *dream* of missing classes — but Truant Officer McNabbem always ended up in wild pursuit of her when Miss Feeny (her teacher) sent her on an outside-school errand. It was always Lulu, the ideal student, who was threatened ("For this you'll get triple homework for the next *twenty years!*"), harrassed, and otherwise inconvenienced by that totally incompetent representative of law and order — but it was always McNabbem who suffered from his own harass-now-ask-questions-later methods. And *never* did Lulu transfer dislike of McNabbem to a dislike of the system that employed him. "Miss Feeny is the nicest teacher in the whole world, I betcha!" she'd say. Lulu simply liked school.

In addition to the importance of school, the importance of friendship was constantly reiterated. Lulu's enjoyment of playing with friends was, incidentally, equalled by her care to avoid hurting feelings of anyone who didn't fit a norm (Annie, for one — but there were many others).

Women in comics whom girls could admire always seemed to have an edge over the real-life girls who read about them. Though the Amazon Wonder Woman often stressed wonders that could be performed by real-life women (and even presented in *Sensation Comics* accounts of real women of history), it was clear that she was a superheroine. Heck, long-time readers of her adventures knew that she wasn't even human, having been hewn from wood and subsequently brought to life by Aphrodite! She was every bit as much an outsider to humanity as the alien Superman. She wasn't the kind of ideal you knew you could grow up to be. You could train weekends and evenings for all your teen-age life and never be able to bounce bullets off bracelets — even if your bracelets were made of steel. And you knew it.

But you read of how Lulu, annoyed by Tubby's sneering remarks about girls' abilities, made her own model airplane and won a contest with it. And maybe that gave you an idea or two. (She also won a soapbox derby — with help from her mother, who was usually seen as a traditional Mom — but who was almost always ready to let her daughter seek her own way in life.)

There were a (very) few comic-book females who offered reassurance to comic-book readers of the Forties. Feelings of ability tortured by Lulu were reinforced by Walt Kelly's *Our Gang* comic-book work. Again, we saw average children in an average town doing some pretty average things (though, in ways Lulu never did, they got involved with quite a few criminals). Kelly's world presented girls as *full* gang members, and it was as likely to be Eggy as Janet who had to sweep out the clubhouse. And it was as likely to be Janet as Red who saved the day. (Wonder of wonders, too, the boys were permitted to be shown *enjoying* reading without being sissies!) But Kelly had to drop the strip for lack of time, and the comic switched its title to *Tom & Jerry* — whereas Lulu just went on and on.

[A further examination of Little Lulu will appear in Comics Collector #3.]

The Cost of Collecting:

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BOLDEN COMICS DIGEST
May 1969 No 48, Jan. 1970
Gold Key

NOTE: *Bolden editions exist of many titles and are generally valued less.*

	Good	Fine	Mint
1B-Little Lulu	1.50	4.50	9.00
23-Little Lulu & Tubby Fun Fling	1.50	4.50	9.00
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Dell Publishing Co /Gold Key 165 2577 Wiltman 258, Jan.			
4 Color 74; 45)	60.00	180.00	360.00
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4-Color 110; 48)-1st Alvin Story-Talking Tree	20.00	60.00	120.00
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4-Color 159 -131	17.00	50.00	100.00
4-Color 179; 47), 146, 158	13.00	45.00	90.00
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& Alvin Story-Talking Tree 1(1/58)-r/Hi 2, 5, 8, 11, 30,			
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STATES IN REGION: Ill. ; Ind., Ky., Mich., Ohio and Wis.

CHICAGO, ILL. — Oct. 28-30 — World's Fantasy Convention 1983 (SF), Chicago Marriott O'Hare Hotel, A/ N/A World Fantasy Convention 1983, PO Box 423, Oak Forest, IL 60452

VILLA PARK, ILL. — Oct. 30 — Relax-A-Con XXI (C, Cd, SF, M), Odeum, 1033 N. Villa, A/ $1. B.J. Comic Corner, 260 N. Ardmore, Villa Park, IL 60181 PH: 312-834-0383.

SOUTHFIELD, MICH. — Nov. 6 — Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road. 10 a.m.-4 p.m., A/ N/A. Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH 313-662-6675.

CHICAGO, ILL. — Nov. 6 — Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., A/ N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH 312-743-4493

ANN ARBOR, MICH. — Nov. 11-13 — Conclave VIII (SF), Sheraton University Inn, A; $12 until Oct. 15, $15 after. Waldo & Magic, Inc., PO Box 2915, Ann Arbor, MI 48106

CLEVELAND, OHIO — Nov. 12-13 — Creation Convention (ST, C), Stouffer's Inn on the Square, A' N/A. PH: 800-645-6579 or PH: 516-747-3033

LANSING, ILL. — Nov. 13 — Lansing Comicbook Convention (C), Holiday Inn, Alongside I-80, I-94, Bernice Road at 174th & Torrence Ave., 10 a.m.-3 p.m., A $0¢. Jim Rudnicki PH: 312-895-7224

MANSFIELD, OHIO — Nov 19-20 — Mid-Ohio-Con (C, Cd, SF), Richland County Fairgrounds, Fairhaven Hall, A $3 per day. Roger C. Porter, c/o Marion Dr. Dimes, 1090 Lexington Ave., Mansfield, OH 44907

ELMHURST, ILL. — Nov. 20 — Elmhurst Comic Book & Baseball Card Show (C, Cd), American Legion, 310 W Butterfield Rd. A: 50¢. PH. 312-932-1549 or 312-833-6266

ROYAL OAK, MICH. — Dec 4 — Comic Book and Baseball Card Show (C, Cd), American Legion Hall, Corner of 12 Mile Rd. & Rochester Rd., 10 a.m.-5 p.m. A/ N/A. Michael Lester, 5460 Westhampton, Oak Park, MI 48237 PH 313-557-3235.

CHICAGO, ILL. — Dec. 10-11 — Creation Convention, Hyatt Regency, A: $2 per day. PH: 800-645-6579 or PH: 516-747-2033

SOUTHFIELD, MICH. — Dec 11 — Nostalgicon (C), VFW Hall, 24222 W. 9 Mile Road, 10 a.m.-4 p.m., A/ N/A Anthony & Michael Brown, P.O. Box 1803, Ann Arbor, MI 48106. PH 313-662-6675

CHICAGO, ILL. — Dec. 11 — Chicago Minicon, (C), Americanagress Hotel, 520 S. Michigan Ave., A/ N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH. 312-743-4493

VILLA PARK, ILL. — Dec. 18 — Relax-A-Con XXII (C, Cd, SF, M), Odeum, 1033 N. Villa, A/ $1. B.J. Comic Corner, 260 N. Ardmore, Villa Park, IL 60181 PH: 312-834-0383

CHICAGO, ILL. — Jan. 12 — Chicago Minicon, (C), Americana-Congress Hotel, 520 S. Michigan Ave., A/ N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH 312-743-4493

PLYMOUTH, MICH. — Jan. 27-29 — Genuine Confusion (SF), Plymouth Hilton, 14707 Northville Rd., A: $10 until Nov 24, $12 until Jan 15, $15 after Nancy Tucker, PH. 313-485-4824

CHICAGO, ILL. — Feb. 17-19 — Capricon IV (SF), Hotel Continental, 505 N. Michigan Ave., A: $10 until Feb. 1, $15 after. Capricon IV PO Box 1295, Oak Park, IL 60304

MADISON, WIS. — Feb. 24-26 — WisCon 8 (C, M, SF), Inn on the Park, A $11 until Feb. 1, $16 at door Peter Theron, Box 1624, Madison, WI 53701 PH 608-251-6226 days and 233-0326 evenings

PARK CITY, KY. — March 2-4 — Uppersouthclave XIV & Concave Five (SF), Park Mammoth Resort, I-65 exit 48. A/ $7 until Feb 14, $9 after Concave, PO Box 116, Park City, KY 42160

CHICAGO, ILL. — March 4 — Chicago Minicon, (C), Americana-Congress Hotel, 520 S Michigan Ave., A/ N/A. Chicago Comicon, 1219 Devon, Chicago, IL 60660. PH: 312-274-1832 or Minicon Hotline PH: 312-743-4493

MIDDLE ATLANTIC

STATES IN REGION: Del., Md., N.C., S.C., Va., W. Va. and Wash. D.C.

ASHEVILLE, N.C. — Oct. 29 — Super Giant Books Asheville Mini Con (C), Sheraton Motor Inn, Woodfin St. At. I-81 D.W. Howard, 38 Wall St., Ashevdie, NC 28801. PH 704-254-2103

VIRGINIA BEACH, VA. — Nov. 4-6 — Scc Con 5 (SF), Sheraton Beach Inn, Ocean Front at 36th St., A: $10 until Oct. 15, $13 after, F: $25. SASE, Sc-Con 5, c/o Hampton Roads Science Fiction Assn., PO Box 9434, Hampton, VA 23670

GREENSBORO, N.C. — Nov 5-6 — Acmecon I (C), Airport Holiday Inn, 640 west Cleveland Jamestown Rd., A $3 for 1 day, $5 for 2 days, Tom Wimbish, 348 S. Elm St., Greensboro, NC 27401, PH: 919-272-5994

WASHINGTON, D.C. — Nov. 5-6 — Creation Convention (ST, C), Marriott Twin Bridges, US 1 & I-395, A/ N/A. PH: 800-645-6579 or PH: 516-747-2033

RICHMOND, VA. — Nov. 5 - Richmond's 7th Baseball Card & Comic Book Show (C, Cd), Regency Inn, Parham & Queccaan Rds. 9 a.m.-5 p.m., A: $1.50, Ernie White, PO Box 8637, Richmond, VA 23228. PH: 804-266-9639

COLUMBIA, S.C. — Nov. 6 — Columbia Mini-Con (C), American Legion Hall, 200 Pickens St. A: $1.50, Carl Singmaster, 526 Pendleton St., Cayce, SC 29033 PH: 803-796-9741

RALEIGH, N.C. — Nov 12 — Raleigh Mini-Con (C), L.R. Harril Youth Center, N.C. State Fairgrounds, 9 a.m.-5 p.m., A: Dan Garwood, PO Box 5334, Raleigh, NC 27650. PH 919-829-0787

ROANOKE, VA. — Nov. 20 — Roanoke Valley II-Baseball Card & Comic Book Show (C, Cd), Hotel Roanoke, 19 N. Jefferson St., 10 a.m.-4 p.m., A: $1 50. Ernie White, Box 9637, Richmond, VA 23228.

RESTON, VA. — Dec. 30-Jan. 1 — FanTek (SF), Sheraton International Conference Center, 11810 Sunrise Valley Dr., A $9 until Oct 1, $10 until Nov. 1, $11 until Dec. 1, $15 at door FanTek EveCon, PO Box 128, Aberdeen, MD 21001

WASHINGTON, D.C. — Jan. 28-29 — Creation Convention (ST, C), Hyatt Crystal City, 2799 Jefferson Davis Hwy., A: N/A. PH: 800-645-6579 or PH: 516-747-2033.

COCKEYSVILLE, MD. — Feb. 17-19 — Dipsercon (SF, M), Marriott's Hunt Valley Inn, A: $20 until Dec 15, $25 after. Dipsercon, c/o Marion McCheseny, 3429 Chestnut Ave., Baltimore, MD 21211

BOSTON, MASS. — March 3-4 — Creation Convention (C), Hyatt Regency Cambridge, Memorial Dr., A/ N/A. PH: 800-645-6579 or PH: 516-747-2033

MOUNTAIN

STATES IN REGION: Ariz., Colo., Idaho, Mont., Nev., N.M., Utah and Wyo.

LAS VEGAS, NEV. — Dec 9-11 — Comic Book & Baseball Card Show (C, Cd), Union Plaza Hotel, #1 Main St., Fri. & Sat. 10-8, Sun. 10-5, A: free The Factory, Box M33-8, Big Bear Lake, CA 92315, PH 714-866-8709.

COLORADO SPRINGS, COLO. — March 9-11 — KeyCon 5 (M, SF), Holiday Inn North, I-25 & Fillmore, A. $12 until March 1, $15 at door, 6-16 $6, under 6 free. King Kon 5, PO Box 1284, Colorado Sprnits, CO 80901

& Her Special Friends 3(3/55)-100 pgs	3.75	11.00	22.00
& Tubby Halloween Fun 1(10/55)	3.75	11.00	22.00
& Tubby at Summer Camp 2(10/56)	3.75	11.00	22.00
& Tubby Halloween Fun 2(1956)	2.75	8.00	16.00
& Tubby Halloween Fun 3(1957)	2.75	8.00	16.00
& Tubby Halloween Fun 23(1959)(Dell Giant)	2.75	8.00	16.00
& Tubby in Alaska 1(7/59)	4.75	14.00	28.00
& Tubby in Australia 2(9/60)	3.75	11.00	22.00
& Tubby in Hawaii 29(4/60)	3.75	11.00	22.00
& Tubby in Japan 1(12 comics)(5-7/62) (1-r/29)	4.00	12.00	24.00
	2.75	8.00	16.00
& Witch Hazel Halloween Fun 36(1960)	3.50	10.00	20.00
& Witch Hazel Trick or Treat 40(1961)	3.50	10.00	20.00
Christmas Diary 1956(1962-63)(G N.)	2.50	7.00	14.00
in Paris 1(5/1962-63)	2.50	7.00	14.00
on Vacation 1(1954) 1 /4C-110 14 C-148 5 4C-97 4 4C-158,3	7.00	20.00	40.00
Summer Camp 1(6/ S C K) 1-57	1.50	4.00	8.00
Trick & Treat 1 (12 comics)(12/62-Gold Key)	2.50	7.50	15.00
Tubby Annual 1(1953)-r/4-Color No. 165,4C-74 4C-148, 4C-97,4C-158,4C-139,4C-131	12.00	35.00	70.00
Tubby Annual 2(1954)-r/4C-139,8 4C-115,4C-74,5, 4C-97,3 4C-158	10.00	30.00	60.00

NOTE: *All Giant by Stanley except Christmas Diary No. 1956 and in Paris No. 1962.*
r/ Hi 188-97, 197, 199, 200, 204, 205.

LITTLE LULU (Dell Golden Comics Digest No. 19 23, 27, 29, 33, 36, 40, 43, 46 & Gold Key 48, 1B) 1969 1970 1971 1972 1973 1974 1975 1976 1977 1978 1979 1980 1981 1982 1983 417 427 438 456 458 475)

MARCH OF COMICS

251-Little Lulu by Stanley	12.00	35.00	70.00
252-Little Lulu	6.50	22.50	45.00
275-Little Lulu	6.50	19.00	38.00
293-Little Lulu	4.00	12.00	24.00
307-Little Lulu	4.00	12.00	24.00
323-Little Lulu not Stanley	2.75	8.00	16.00
335-Little Lulu	2.75	8.00	16.00
349-Little Lulu not Stanley	1.50	4.50	9.00
369-Little Lulu not Stanley	1.70	3.50	7.00
385-Little Lulu	1.20	3.50	7.00
389-Little Lulu not Stanley	1.20	3.50	7.00
405-Little Lulu (Reprints No. 35's)	1.20	3.50	7.00
417-Little Lulu (Reprints No. 32's)	.85	2.50	5.00
427-Little Lulu	.70	2.00	4.00
438-Little Lulu	.50	1.50	3.00
456-Little Lulu	.35	1.00	2.00
458-Little Lulu		.50	1.00
475-Little Lulu		.30	.80

Convention Calendar

NEW ENGLAND

STATES IN REGION: Conn. Maine, Mass., N.H., R.I. and Vt.

SOMERVILLE, MASS. Nov 5-6 Boston Star Trek Assn 10th Anniversary Bash (ST), Holiday Inn, & 120 until Oct 15, $10 at door SASE, Betsy Barr, P.O Box 1108, Boston, MA 02103

PAWTUCKET, R.I. - Nov 6 – Rhode Island Super Con Comic Book Convention (C, Cd, M), Howard Johnsons, exit 27 off RI. 95, 10 a.m -4 p.m - A. $1. Iron Horse Comics & Shows, 834 Hope St., Providence, RI 02906

EAST HARTFORD, CONN. – Nov 19-20 – Connecticon 7 (C, M), Holiday Inn, 363 Roberts St., A. $4 for 1 day, $7 for 2 days, F. $55 Harold E. Kinney, RFD 1, Box 218A, Andover, CT 06232 PH. 203-289-1208 or PH 742 5417

BOSTON, MASS – Nov 19-20 – Creation Official Doctor Who Convention (DW), Sheraton Boston, Prudential Center, A: N/A PH: 800-645-6579 or PH 516-747-2033

WEST HAVEN, CONN. – Nov 20 – Baseball Card & Comic Book Show (C, Cd) K of C Ballroom, Center St., A. 99¢ Harold Ferris, 83 April Street, West Haven, CT 06516 PH 203-933 3489

EAST PROVIDENCE, R.I. – Dec. 3 – Comic Book & Baseball Card Show (C, Cd), Philips Street Hall, 51 N, Philips St. A, $1, under 5 free Joseph H Leylegan, 2 Pinewood Dr , North Providence, RI PH 401-353-2606

NORTHEAST

STATES IN REGION: N J., N.Y. and Pa

WHITE PLAINS, N.Y. – Oct. 23 – Sports & Paper Collectible Show/Sale (C, Cd), Westchester County Center, & N/A, $1 Glenn Rothsteen, 12 Chatham St., Suffern, NY 10901 PH 914-357-8410 or 201-529-8961

PITTSBURGH, PA. – Oct. 22-23 – Steel City Con 5 (C), Duquesne University. 600 Forbes Ave., A free. Jack McGonigle, Box 64, Harmony, PA 16037 PH 412 452-6845

SOMERSET, N.J. – Oct 23 – New Brunswick Comic Book Convention (C, Cd, M, SF), Travelodge, Easton Ave. next to Rt 287, 10 a.m-4 p.m., A. $1 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054. PH. 201-335-1849

VALLEY FORGE, PA.4 – Oct 23 – Serendipity (C), Holiday Inn. 260 Goddard Blvd. A. $1 Bob Horn, 4 Oak Rd, Elkton, MD 21921 PH 301-398-6685

SYRACUSE, N.Y. – Oct 29 – All Star Baseball Card & Comic Show (C, Cd), Ramada Inn, 1515 Vets Hwy. (Lt. Ext 57), A. $2 Ted Hanes, PO Box 248, Central Park Station, Buffalo, NY 14215 PH 716 897-0644

ALLENTOWN, PA. Oct 29 – Nostalgia Fest 1 (C, M, Cd), George Washington Motor Inn, 1650 Hempstead Turnpike, U.S. Rt. 22 & 7th St. Exit, 11 a.m.-4 p.m., A: N/A, G.S. Gallery, Inc., Box 6, Coopersburg, PA 18036. PH 215-282-4269 9-5 Mon.-Sat.

PHILADELPHIA, PA. – Oct 29-30 – Creation Convention (ST, C), Quality Inn, 4101 Island Blvd. A: N/A PH 800-645-5579 or PH 516-747 2033

ALBANY, N.Y. – Nov 5 – Albanycon Extravaganza (C, Cd) Polish Community Center, Washington Ave. Extension, 10 a.m -5 p.m., A. $2 Ted Hanes, PO Box 248, Central Park Station, Buffalo, NY 14215 PH 716 897-0644

NEW YORK CITY, N.Y. – Nov 5-6 – The Nostalgia Convention (C, Cd, M), The Armenian Church, 34 St. & 2nd Ave., Sat. 10 a.m.-8 p.m., Sun. 10 a.m -7 p.m., A. $5, Paul Saryan, Sr. . 59 Derby Court, Staten Island, NY 10302.

UTICA, N.Y. – Nov. 6 – Utica Baseball Card & Comic Convention (C), Sheraton Center, 200 Genesee St. 10 a.m.-4 p.m . A: $1.50, Ted Hanes, PO Box 248, Central Park Station, Buffalo, NY. 14215 PH 716-897-0644

EAST MEADOW, L.I., N.Y. – Nov 6 – Comic Book & Baseball Card Show & Con, Coliseum Motor Inn, 1650 Hempstead Turnpike, 10 a.m -5 p.m . A. free Starwind Comics, 2990 Hempstead Turnpike, Room 114 Levittown, NY 11756. PH 516-796-0679

WAYNE, N.J. – Nov 6 – The Sunday Show (C, Cd, M, SF), Holiday Inn, Service Rd. off Rt. 46 East, A. $1 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054 PH. 201-335-1849

HAUPPAUGE, N.Y. – Nov 13 – Comic Book & Baseball Card Show (C, Cd), Ramada Inn, 1515 Vets Hwy. (Lt. Exit 57), A. $2 Ted Hanes, PO Box 248, Central Park Station, Buffalo, NY 14215 PH 716-897-0644

LONG ISLAND, N.Y. – Nov 13 – Long Island Comic Book & Collectors Market Convention (C, Cd, M), Rockville Centre Holiday Inn, 173 Sunrise Hwy., A free Ken or Lou Diamond, 139 N Park Ave., Long Island, NY 11101 PH 516-763-1133

MT. LAUREL, N.J. – Nov 13 – Comic Book Convention (C), Budget Motor Lodge, Rt 73 & Fellowship Rd (off exit 4 of NJ Turnpike), A. $1 Fred Greenberg, 373 Vail Rd., Parsippany, NJ 07054, PH. 201-335-1849.

SOMERSET, N.J. Nov. 20 – New Brunswick Comic Book Convention (C, Cd, M, SF), Travelodge, Easton Ave. next to Rt 287, 10 a.m.-4 p.m., A. $1, Fred Greenberg, 373 Vail Rd. Parsippany, NJ 07054, PH. 201-335-1849

MANHATTAN, N.Y. – Nov. 25-27 – Creation Thanksgiving Comic Convention (C), Sheraton Center, & New York Sheraton, 7th & 56th, A. N/A PH 800-645-6579 or PH 516-747-2033

ROCHESTER, N.Y. – Nov 27 – Rochester Collectors Expo (C, Cd), Marriott Inn, Jct. of Henrietta (exit 46), 10 a.m-4 p.m., A. $1.50 Ted Hanes, PO Box 248, Central Park Station, Buffalo, NY.14215 PH. 716-897-0644

PHILADELPHIA, PA. – Dec 3 – Philadelphia Paper & Advertising Fair (C, Cd, M), Adam's Mark Hotel, City Line Ave., Rt 1 & I-76, A. N/A. G.S Gallery Inc. PO Box 6, Coopersburg, PA 18036 PH 215-282-4269. 9-5 Mon Sat

NEW YORK, N.Y. – Feb. 25-26 – Creation Part Two (C), Roosevelt Hotel, 45th & Madison Ave., A. N/A PH 800-645-6579 or PH 516-747-2033

EDISON, N.J. – Feb 29-March 4 – Antiques & Collectibles Show (C, Cd), Menlo Park Mall, A free Gloria Rothstein, 12 Chatham St., Suffern, NY 10901 PH 914-357-8410

HASBROUCK HEIGHTS, N.J. – March 16-18 – Lunacon '84 (ST), Sheraton Inn, Rt 17 & Rt 4, A. $8 $6 at door $4 Lunacon '84, PO Box 779, Brooklyn, NY 11230.

WHITE PLAINS, N.Y. – March 28-29 – Sports & Paper Collectible Show & Sale (C, Cd), Westchester County Center, A: N/A Gloria Rothstein, 12 Chatham St., Suffern, NY 10901 PH 914-357-8410

WHITE PLAINS, N.Y. – March 31-April 1 – Antique & Collectible Show (C, Cd), Westchester County Center, A. free, Gloria Rothsteen, 12 Chatham St., Suffern, NY 10901 PH 914-357 8410

SYRACUSE, N.Y. – May 4-6 – Onocon '84 (SF), Sheraton Inn, Convention Center, Seventh North St & Electronics Pkwy., A. N/A $12 until Nov. 84, PO Box 305, Syracuse, NY 13208.

PACIFIC

STATES IN REGION: Alaska, Calif., Hawaa, Ore and Wash

CLAREMONT, CALIF. Oct 21-23 – COPCON, (Myst, M, TV), Howard Johnson's Motor Lodge, 1-10 & Indian Hill Blvd., A: N/A, Paula Smith, 507 Locust, Kalamazoo, MI 49007.

SAN DIEGO, CALIF. - Nov 11 – Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy. A free, Grant Dunne, P O Box 19622, San Diego, CA 92119 PH 619-463-6935

SAN FRANCISCO, CALIF., Nov 12-13 – Creation Convention (DW), Holiday Inn, Amtrak Hotel, A: N/A PH: 800-645-6579 or PH 516-747-2033

BURBANK, CALIF. – Nov 18 – Valley Comic Con (C), Burbank Airport Hilton, 2500 Hollywood Way, A $1 Don Lazarus, 10214 Riverside, N Hollywood, CA 91602, PH: 213 766 4216

SAN JOSE, CALIF. Nov. 25-27 – BayCon '83 (C, SF), Red Lion Inn, A. $20 until Nov 1, $25 at door, F $50 until Nov 1, $60 after, SASE, BayCon '83, PO Box 70393, Sunnyvale, CA 94086.

SAN DIEGO, CALIF. - Dec 9 – Comic Club (C), Parkway Bowl, 1280 Fletcher Pkwy. A free Grant Dunne, P O Box 19622, San Diego, CA 92119 PH 619-463-6935.

SAN JOSE, CALIF. – March 2-4 – Bayfrik 2 (SF), Red Lion Inn, A. $17 until Jan 1, $20 after. Off Centaur Publications, PO Box 424, El Cerrito, CA 94530

PLAINS

STATES IN REGION: Iowa, Kan., Minn., Mo., Neb., N D and S D

WICHITA, KAN. – Oct. 22-23 – Encounter 7, (C), Wichita Hilton Inn East, Kellogg & Rock Rd., A $2.50-1 day, $4.2 days, F&Mem, PO Box 1675, Wichita, KS 67201 (SASE).

ST. LOUIS, MO. – Nov 5-6 – Creation Convention (ST, C), Air Hilton, 333 Washington Ave., A: N/A PH 800-645-6579 or PH 516-747-2033

COLUMBIA, MO. – Nov 5-6 – Concentric '83 (SF, F) Holiday Inn West, A $15 for 3 days or $8 a day, Concentric '83, PO Box 413, Columbia, MO 65205.

ST. LOUIS, MO. – Dec. 9-11 – Zarkon 1 (SF), Henry VII Inn & Lodge, 4690 N. Lindbergh. A $10 until Nov 5, $15 at door, F $20 Nancy Edwards, 1300 S McKnight, #302 Richmond Hgts MO 63117 PH 314-951-1743

WATERLOO, IOWA. – March 30-April 1 – Hawkcon '84 (SF), Learnington Hotel. Mincon, PO Box 2128, Loop Station, Minneapolis, MN 55402

SOUTHEAST

STATES IN REGION: Ala., Fla., Ga., Miss. and Tenn.

FT. LAUDERDALE, FLA. – Oct. 28-30 – Antique & Collectible Show (C, Cd), Plantation Towne Mall, 6900 Broward Blvd., A free, F $45 Southern Collectibles, Inc., PO Box 66, Hollywood, FL 33022 PH 305-920-8256

TAMPA, FLA. – Oct. 28-30 – Necronomi-Con '83 (C, SF), Holiday Inn-Downtown, A $10 until Oct 15, $15 after, SASE, Necronomi-Con, PO Box 2076, Riverview, FL 33569

NASHVILLE, TENN. – Nov 4-6 – Xanadu (SF), Executive Inn, 803 Murfreesboro Rd. A $16 from Caldwell, 1706 Blair Blvd #3, Nashville, TN 37212 PH 615-297-4350.

FULLPORT, MISS. – Nov 5-6 – Mississippi Antique & Sportcard Show (C, Cd), Airport Holiday Inn, US 49 at I-10, 10 a.m -4 p.m., A. $1 Elizabeth G Blum, PO Box 5766, Hattiesburg, MS 39406, PH 601-329-8827

FT LAUDERDALE, FLA. – Nov 11-13 – Comic Books & Baseball Card Show (C, Cd), Lauderdale Mall, Rt. 441 & N W 12 St., Fri. 10 a.m-6 p.m., Sat. 10 a.m -5 p.m., Sun. 12-5 p.m., A free Sapphire Collectibles, P O. Box 466, Hollywood, FL 33022 PH: 305-920-8256

MARGATE, FLA. – Nov 12 – Gold Coast Comic Club Monthly Show (C, Cd), Sagat Bagel Restaurant, Margate Blvd., I block west of 441, 5 p.m.-8:30 p.m., A. free, Vince Lanzetta, 1-40 SW 9th Pl., N. Lauderdale, FL 33068 PH 972-6393

MIAMI, FLA. – Feb 3-5 – Omnicon V (SF, C, DW), Miami Marriott Hotel, 1201 Brickell Bayou Dr. A $15 50 for 2 days, $19 50 for 3 days SASE, Omnicon V, PO Box 970308, Miami, FL 33197 305-233-8424 or PH 305 584 4258

ATLANTA, GA. – March 30-April 1 – Istacon I (SF), Northlake Hilton Hotel, 4156 LaVista Rd, I-285, A $15 until Jan 1, $20 until March 1, F $20 Istacon I, c/o 1554-M Dresden Dr., Atlanta, GA 30067

CHATTANOOGA, TENN. June 21-24 – Deepsouthcon (SF), Readmore Hotel, A $15 until June 1, $20 after, F $20 CDSC, Irwin Koch, 835 Chattanooga Bk. Bldg., Chattanooga, TN 37402 PH 615-267-1580 (SASE)

SOUTH CENTRAL

STATES IN REGION: Ark., La., Okla. and Tex.

TULSA, OKLAHOMA – Nov. 4-6 – Mekwicon (SF), Quality Inn, Exit 146 & Harvard, A $8 SASE, Oklahoma Fen Fandom, PO Box 4229, Tulsa, OK 74104

DALLAS, TEX. – Nov 25-27 – Fantasy Festival (C), Sheraton Park Central, LBJ Fwy at Coit Rd., A $5 per day, $12 for 3 days Becky Matthews & Scott Coop, 1017 Brichwood, Garland TX 75043.

HOUSTON, TEX. – Dec 9-11 – Contex (St), Hilton Southwest, 6780 Southwest Freeway, A: $12 until Oct 31, $15 at door, F $75, SASE, Friends of Fandom, PO Box 7243, Houston, TX 77215

STAFFORD, TEX. – Nov 25-27 – Mystery Con 8 (St, M), Crown Plaza, I-10 & US 59 at Sr Hwy 6, A. $8 50 for 3 days until Nov 1, $3 50 for 1 day until Nov 1, F $50 Nov 1 Mystery Con 8, PO Box 713, Stafford, TX 77477

AMARILLO, TEX. – Jan. 27-29 – Pirate Con (St, M), Ramada Inn, I-40 at Soncy Rd., A $10 until Dec 15 $12 after, F $40, SASE, Starbase Amarillo, c/o Dragons Cove, PO Box 30961, Amarillo, TX 79120

CANADA

EDMONTON, ALBERTA – Oct. 29-30 – Alta Con (C), Northwoods Inn, 10155 105 St. A. $4 Bill Morozuk, 8123 104 St., Edmonton, Alberta, Canada PH 403-433 8817

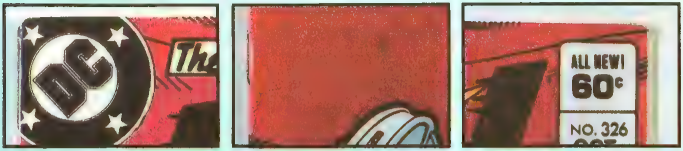
FOREIGN

ANTWERP, BELGIUM – Nov 11-13 Orweficon 1983 (SF), Antwerp University, A: N/A, B. Siuckerbuyk, Ca Vermeylenlaan 21, bus 20, B02050 Antwerp, Belgium.

Photo Grading Guide

MINT: This is a perfect comic. Its cover has full luster, with its edges sharp and its pages like new. There are no signs of wear or aging. It is not imperfectly printed nor markedly off-center. "Mint" means just what it says.

NEAR MINT: This is a nearly perfect comic. Its cover shows barely perceptible signs of wear. Its spine is tight, and its cover has only minor loss of luster and only minor printing defects. Some discoloration is acceptable in older comics — as are signs of aging. A "Near Mint" comic is the standard on which **CC**'s price guide is based.



VERY FINE: This is a nice comic with beginning signs of wear. There can be slight creases and wrinkles at the staples, but it is a flat, clean issue with definite signs of being read a few times. There is some loss of the original gloss, but it is in general an attractive comic.

FINE: This comic book's cover is worn but flat and clean with no defacement. There is no cover writing or tape repair. Stress lines around the staples and more rounded corners are permitted. It is a good-looking issue at first glance.

The problem of grading comics accurately is one which seems to have an easy solution. Theoretically, given a set of grading rules, determining condition of a comic book should be simple. Unfortunately, flaws vary from item to item, and it can be difficult to pin one label on a particular issue.

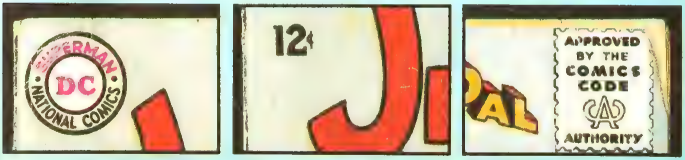
Comics Collector has introduced its own grading guide as a help to those new to judging an issue's condition. Readers are invited to use this standard, and advertisers may indicate that they use **CC** standards.

In no way is reader or advertiser bound to follow this or any other standard, but each is welcome to use it as a service which can clarify terms used in collecting.

VERY GOOD: This well-read issue has most of its original gloss gone. There are minor markings, discoloration, and/or heavier stress lines around the staples and spine. The cover may have minor tears or corner creases, and spine-rolling is permissable. These comics have problems but are nice.

GOOD: This is a complete or very worn comic book with nothing missing. Cresses, minor tears, rolled spine, and cover flaking are permissable — but there is no tape or browned pages. Older Golden Age comics often come in this condition.

FAIR: This comic book may have a soiled, slightly damaged cover, badly rolled spine, cover flaking, corners gone, tears, and the like. It is an issue with multiple problems but it is intact. Tape may be present.



POOR: This issue is damaged and generally considered unsuitable for collecting. It may, however, still contain readable stories.

Price Guide

Comics Collector Magazine's price guide is designed to provide information to the most recent values in the comic world. It is designed not only as a price guide but as an easy-to-use index of all the current titles. By using the abbreviations provided one can readily ascertain the leading artists involved in each issue, pertinent heroes, villains, and happenings. This format is suited to both the novice and student.

All major DC and Marvel titles are provided in their total runs, generally beginning with the mid-Fifties or Silver Age of comics, up to date. The super-hero is the main focus within the hobby and it is herein reflected. The current trends have been carefully studied and are revealed in these prices.

The prices reflect the current selling trend. Many collectors don't realize the fact that, in some regions and seasonal times, certain issues will be higher or lower than the rest of the collecting habits of the country. For instance, a certain artist might attend a convention where his work will be highly sought after and shortly thereafter the price on his art rises in that region. Economic conditions can play strong influence on prices. Areas with high unemployment will find prices dropping while other areas are rising. With the slower economic conditions, high-priced items and middle-value comics tend to drop or soften. The pristine older comic is always the exception to this. A new phenomenon has arisen in comics, this is the plethora of exciting new issues. Demand has been so great that many new issues rise in value almost immediately. Dealers' supplies diminish quickly and the values begin to climb overnight. Dealers cannot easily resupply a hot issue. This price guide reflects these new trends. No single source can provide a universally acceptable value to comics. Dealers' price lists provided a strong source, advertised buy and sell ads, auction results, and survey of comic conventions add to the compiling of the price guide.

Special mention must be given to **The Comic Book Price Guide,** by Robert M. Overstreet. This work, now in its 13th year, has been the main source of comic information. This book is a must for every collector. Doug Sulipa's **Marvel Comics Price Guide and Check List** is also recommended. Special thanks to Galaxy Comics, Norwalk, CT, Yesteryear's Collectibles, Ridgefield, CT, and Bob Sodaro for assistance in the index. Also recommended is Fantaco's **Chronicles** and the Marvel Comics indices by George Olshevsky and Tony Frutti.

THE PRICES STATED WITHIN ARE FOR NEAR-MINT COMICS. This is the most acceptable and general condition a collector desires for newer comics. The condition of comics is a must factor in comic values.

Comics collecting these days is more popular than ever with the advent of movie and television tie-ins and new titles that grow by leaps and bounds in value (such as **X-Men** and **The New Teen Titans.**) The reasons for collecting are multifold. People collect for investment (to keep the books to eventually be sold later), story, nostalgia (remember Green Lama?) or artwork and storytelling (by Frank Miller, Neal Adams, etc.) Whatever the reason, **Comics Collector** hopes you enjoy this very popular hobby in which its fandom is growing all the time.

ARTISTS ABBREVIATIONS

NA _ Neal Adams
AAh _ Alfredo Alcala
JAh _ Jim Aparo
RAh _ Ross Andru
TAh _ Terry Austin
SAh _ Sergio Aragones
DAh _ Dan Adkins
JAbh _ Jack Abel
BAh _ Brent Anderson
MAh _ Murphy Anderson
MBh _ Matt Baker
CBh _ Carl Barks
CCBh _ C.C. Beck
FBh _ Frank Brunner
BBh _ Brian Bolland
RBh _ Rich Buckler
PBh _ Pat Broderick
JBh _ John Buscema
JByh _ John Byrne
SBh _ Sal Buscema
SCh _ Sid Check
HCh _ Howard Chaykin
JCh _ Jack Cole
LBCh _ L.B. Cole
JCrh _ Johnny Craig
DCh _ Dave Cockrum
GCh _ Gene Colan
RCoh _ Rich Corben
ECh _ Ernie Colon
DDh _ Dick Dillin
JDh _ Jack Davis
MDh _ Mort Drucker
JDih _ Jayson Disbrow
SDh _ Steve Ditko
GDh _ Gene Day
WEh _ Will Eisner
BEh _ Bill Elder
GEh _ George Evans
BEvh _ Bill Everett
REh _ Ric Estrada
AFh _ Al Feldstein
LFh _ Lou Fine
HFh _ Harold Foster
MFh _ Matt Fox
FFh _ Frank Frazetta
MGLh _ Mike Grell
MGh _ Michael Golden
FGh _ Floyd Gottfredson
FGvh _ Fred Guardineer
KGh _ Keith Giffen
PGh _ Paul Gulacy
BGh _ Butch Guice
DGrh _ Dan Green
DGh _ Dick Giordano
MGrh _ Mike Grell
MGvh _ Mike Gustovich
KGah _ Kerry Gammill
RHh _ Russ Heath
WHh _ Wayne Howard
DHh _ Don Heck
FHh _ Fred Hembeck
BHh _ Bob Hall
GHh _ Graham Ingels
GIh _ Carmine Infantino
JJh _ Jeff Jones
KJh _ Klaus Janson
JKah _ Jack Kamen
MKh _ Mike Kaluta
GKh _ Gil Kane
WKh _ Walt Kelly
ERKh _ E.R. Kinstler
JKh _ Jack Kirby
RKh _ Roy Krenkel
BKh _ Bernie Krigstein
BLh _ Bob Layton
JKvh _ Joe Kubert
JLh _ Jose Luis Garcia Lopez
HKh _ Harvey Kurtzman
RMh _ Russ Manning
MMh _ Mort Meskin
FMh _ Frank Miller
RMoh _ Ruben Moreira
PMh _ Pete Morisi
MNh _ Mike Nasser
DNh _ Don Newton
HNh _ Howard Nostrand
JMh _ Jim Mooney
GMh _ Gray Morrow
VMh _ Val Mayerik
FMch _ Frank McLaughlin
LMch _ Luke McDonnell
AMh _ Al Milgrom
BMch _ Bob McLeod
KNh _ Kevin Nowlan
ANh _ Alex Nino
DNh _ Don Newton
JOh _ Joe Orlando
BOh _ Bob Oksner
JOYh _ Jerry Ordway
RPh _ Rudy Palais
GPh _ George Perez
MPh _ Mike Ploog
KPh _ Keith Pollard
TPh _ Tom Palmer
DPh _ Don Perlin
MRh _ Mac Raboy
ARh _ Alex Raymond
LRh _ Louis Ravelli
NRh _ Nestor Redondo
FRh _ Frank Robbins
MRh _ Marshall Rogers
JSnh _ Jim Sherman
JRh _ John Romita
JR2h _ John Romita, Jr.
CRh _ P. Craig Russell
ASh _ Alex Schomburg
S&Sh _ Siegel & Shuster
S&Kh _ Simon & Kirby
BSh _ Barry Smith
JSh _ John Stanley
JSnh _ Jim Starlin
JSoh _ Jim Steranko
SJah _ Joe Staton
JSeh _ John Severin
WSh _ Walt Simonson
TSh _ Tom Sutton
CSh _ Curt Swan
PSh _ Paul Smith
KSh _ Kurt Schaffenberger
JSth _ Joe Sinnott
DSh _ Dan Spiegle
FSh _ Frank Springer
BSzh _ Bill Sienkiewicz
ATh _ Angelo Torres
RTh _ Romeo Tonghal
AThh _ Alex Toth
GTh _ George Tuska
HTh _ Henry Trimpe
FTh _ Frank Thorne
BWah _ Bill Ward
AWh _ Al Williamson
BWh _ Basil Wolverton
WWh _ Wally Wood
BWrh _ Berni Wrightson
TYh _ Tom Yeates
TDh _ Tony DeZuniga
MZh _ Mike Zeck

Abbreviations -
A - Appearance of
C - Cameo of
D - Death of
I - Introduction of
J - Joining of
L - Leaving of
M or W - Wedding of
N - New Costume
O - Origin of
R - Revival of
V - Versus
1 - First Appearance of
Rep. - Reprint
Thg - Thing
BM - Batman
WW - Wonder Woman
SpM - Spider-Man

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219 BH, A – Moondragon 1.00
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9 DN 1.50
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12 BG Inhumans 1.00

GIANT SIZE

1 JBy/ GP $3.00
2 DC, REP 4.00
3 DC, REP 2.50
4 DH, REP 4.00
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1 Rpt A Alpha Flight $2.00
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1 2 AM $ 5.00

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102 JK, V – Red Skull 5.00
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131 GC, V – Hood 2.00
132 GC, A – Bucky Barnes 2.00
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135 GC/TP, A - Nick Fury 2.00
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138 IR, A - Spider-Man 2.00
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141 142 IR/JSO, Nick Fury 1.50
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152 SB, V - Scorpion 1.50
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154 SB, V - 50's Cap 1.50
155 SB/TMc, O - 50's Cap 1.50
156 SB/TMc, M - 50's Cap 1.50
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163 SB, I - Serpent Squad 2.25
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167 SB, V - Yellow Claw 2.25
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170 SB, C - Black Panther 2.25
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210 212 JR, A - Red Skull 2.25
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214 JR, D - Night Flyer 2.25
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11 BS (C) - 70	5.00
12 I - Alien Slayer	7.00
13 FS, I - Man-Slayer	2.00
14 FS, Iron Man	2.00
15 FS/DH, 20	2.00
16 DH, Roman	2.00
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18 GK/JSA, I - Mindbreed	2.50
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20 GK/DH, A - Rat Pack	2.50
21 GK/DH, Hulk	2.50
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23 I - Hyde	2.00
24 I - I, Myndye	2.00
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26 JSn, OC, Thing	6.00
27 JSn, C, I - Shi.	6.00
28 JSn, V - Thanos	5.00
29 JSn/AM, Orbiter	5.00
30 JSn, AM, Controller	4.00
31 JSn/AM, Avengers	4.00
32 JSn, O - Draz	4.00
33 JSn/AM, Thanos	4.00
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41 AM/DH/K/CR Xmn	1.50
42 44 AM, Draz	1.25
45 AM, I - Rambo	1.25
46 AM/TA, O - I-wm	1.25
47 48 AM/TA	1.25
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58 PB, Dax, Titan	1.00
59 62 PB	1.00

GIANT SIZE

1 Rep	$2.00

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4 GT	2.00
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6 GT	1.50
7 GT, O - Black Widow	1.50
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10 DH, O - Black Widow	1.50
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13 BS	12.00
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22 BS	10.00
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25 JB/GK/TS, Markers	7.50
26 JB	7.50
27 JB/TS	7.50
28 30 JBR/GK/TS	5.00
31 32 JB/GK	5.00
33 JB	5.00
34 JB/GK	5.00
35 JB/GK/TS	5.00
36 JB	3.50
37 TS/NA, Adams art	6.50
38 JB/GK/TS	3.50
39 JB/GK/TS	3.50
40 JB/GK	3.50
41 JB/GK Gaskins	3.75
42 JB/GK/TS	3.75
43 JB/GK, Red Sonja	3.25
44 JB/GK, Red Sonja	5.00
45 JB/GK/TS/NA	5.00
46 JB/GK	3.25
47 JB/GK/NW	3.25
48 JB/GK, Red Sonja O - retold	3.25
49 50 JB/GK	3.25
51 JB/GK	2.00
52 JB/GK	2.00
53 JB/GK/TS	2.00
54 JB/GK/TS	2.00
55 JB/GK/TP, Shadow/Scorpion	2.00
56 JB	2.00
57 JB/TS/MP	2.00
58 JB/TS, I Bell	2.00
59 JB, I - Bell	2.00
60 JB/GK	2.00
61 JB/GK I - Amra	2.00
62 JB/GK, O - Amra	2.00
63 JB/GK, A - Amra	2.00
64 JSn, rep - Savage Tales	2.00
65 JB/GK/TS	1.75
66 JB/GK	1.75
67 68 JB/GK, Red Sonja	1.75
69 JB/GK/TS	1.75
70 JB/GK/TS	1.75
71 JB/GK	1.75
72 JB	1.50
73 JB/TS	1.50
74 77 JB	1.50
78 JB, Red Sonja	1.50
79 JB/GK	1.50
80 JB/TS, D - Bell	2.50
101 103 JB	1.00
104 JB/TS	1.00
105 113 JB	1.00
114 115 JB, double size 10th anniv	1.00
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118 124 JB	1.00
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126 TA, JB	1.75
127 132 GK	1.00
133 GK, Witch of Vendsor	1.75
134 135 GK	1.00
136 JB	1.00
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147	1.00
148 151 JB	1.00
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KING SIZE

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ANNUAL

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92 GC	1.50
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114 GC, V - Silver Samurai	1.75
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129 KJ, V - Man Bull	1.25
130 KJ, V - Brother Zed	1.25
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133 V - Jester	1.00
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145 GT, V - Owl	1.00
146 GC, V - Bullseye	1.00
147 GC, V - Killgrave	1.00
148 GC, V - Deathstalker	1.00
149 KJ, V - Smasher	1.00
150 KJ, I - Paladin	1.25
151 GC	1.00
152 KJ, V - Paladin	1.00
153 GC, V - Cobra	1.00
154 GC, V - Mr. Hyde	1.00
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158 FM, V - Deathstalker	45.00
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163 FM, A - V - Hulk	12.00
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166 FM, V - Gladiator	12.50
167 FM, V - Stilt-man	12.50
168 FM, O - I - Elektra	30.00
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170 FM, V - Bullseye	6.00
171 FM, V - Kingpin	6.00
172 FM, V - Bullseye	9.00
173 FM, V - Gladiator	6.00
174 FM, A - Gladiator	7.50
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176 FM, A - Elektra	4.00
177 FM, A - Stick	3.50
178 FM, A - Power Man & Iron Fist	3.50
179 FM, A - Elektra	3.50
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183 184 FM, V - Puncher	3.00
185 FM, V - Kingpin	1.50
186 FM, A - Stick	1.50
187 FM, A - Black Widow	1.50
188 FM, A - Stick, A - Black Widow	1.50
189 FM, A - Elektra	1.50
191 FM, A - Stick	1.50
192 KJ, A - Kingpin	1.00
193 KJ, Widow	1.00
194 KJ, Past	1.00
195 KJ	1.00
196 KJ, A - Wolverine	1.25
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199 Yunko	60
200 A. Bulberyo	60
201	60
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GIANT

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ANNUAL

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4 Black Panther	1.50

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5 SB/FM, D - Dragonlord	7.00
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7 SB, A - Hawkeye	4.00
8 11 SB/FM, Avengers	4.00
12 SB/JAb, Xenmu	3.00
13 SB/JAb, Surfer	3.00
14 SB/DGr, O - Hyperion	3.00
15 SB/KJ, Professor X	3.00
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21 SB, O - Valkyrie	2.00
22 SB	2.00
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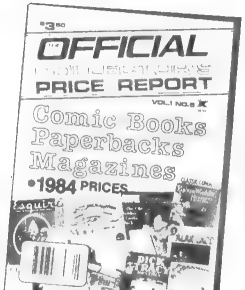

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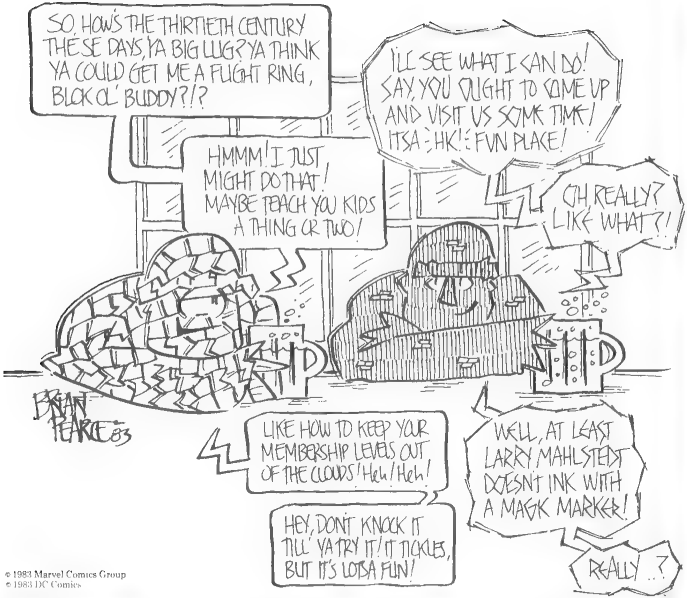
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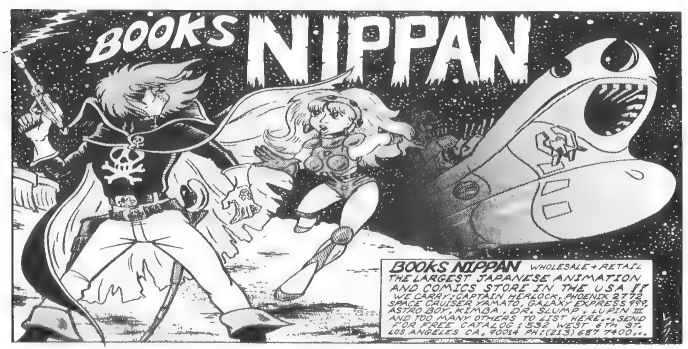
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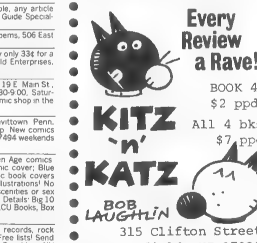

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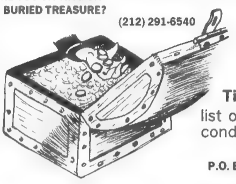

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